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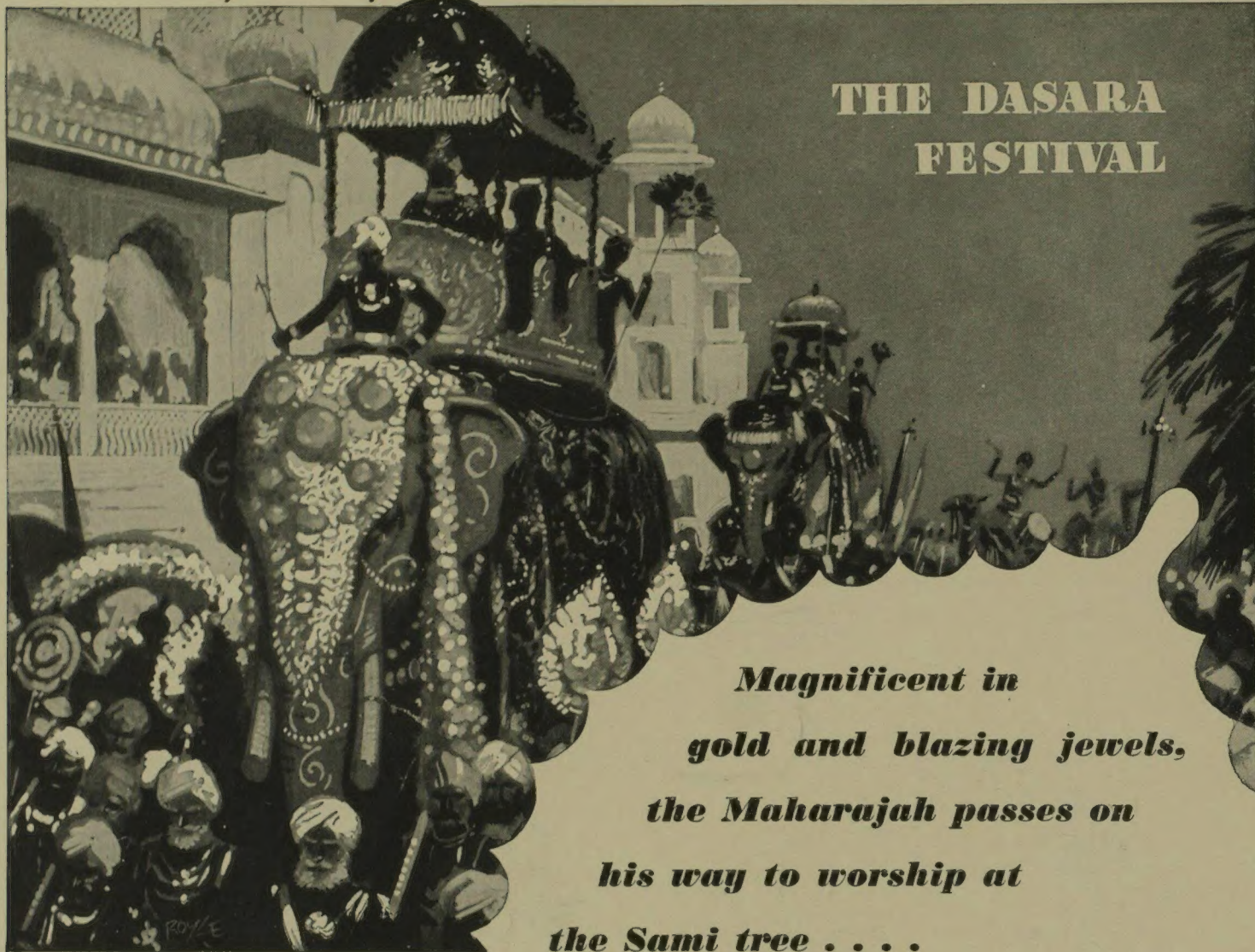
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his way to worship at
the Sami tree . . .***

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Slowly the procession comes into view; infantry with bright burnished steel flashing in the sun, vividly uniformed cavalry—their chargers so sleek that each proud flank glistens like satin—ponderous elephants in rich trappings of gold and silver studded with precious stones, glittering palanquins,

flower-decked horses, countless soldiers and attendants in gorgeous liveries and uniforms. Then, amidst cries of "Vijayi Bhava, Maharaj" — "May thou be victorious, Maharaj" — the Maharajah himself passes on his way to worship the sacred Sami tree. Then, as the evening shadows fall and the worship ends, the leaves of the tree are distributed as "gold" . . . and the procession, greeted now by bonfires and fireworks, returns slowly again to the Palace. Later, feast and carnival will hold sway, and the sky will be reddened by fire and torchlight. Dasara reigns in the City!

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SATURDAY, AUGUST 26, 1939.



THE POLISH INFANTRYMAN IN FULL WAR-KIT: A TYPE OF SOLDIER WHO CAN ENDURE PRIVATION, MAKE LONG MARCHES WITHOUT DIFFICULTY, AND PREFERS HAND-TO-HAND FIGHTING.

Poland's ability to remain firm over the Danzig question rests on her vast resources of man-power which enable her to rank as the fifth military power in the world. To-day 66 per cent. of the population are under thirty years of age, and with a total of only 34,000,000, Poland can mobilise an army larger than that of France. The strength of the standing army in 1938 was 18,738 officers and 255,150 other ranks, and on a war footing, it could easily be increased to 2,000,000 men. There

are thirty infantry divisions, recruited for the most part from Poland's peasantry—men inured to fatigue and able to live on the country. These troops can march thirty to forty miles daily without difficulty, and are animated with a spirit which makes them prefer hand-to-hand fighting with the enemy. Two divisions consist of mountain troops trained as independent units. Further photographs of other branches of the army and the air force will be found on later pages. (Photograph by René Zuber.)



By ARTHUR BRYANT.

THIS morning the postman came up the silent village street to my rustic residence carrying an important-looking green envelope bearing a German stamp. I guessed that it could not be an invitation to spend the week-end with Herr Hitler at Berchtesgaden, and I was right. It was, however, from no less a person than that old and candid friend of Britain's, Reich Minister Dr. Goebbels. As it was not marked "Confidential" and was printed, I am sure he will not take it amiss if I make it the theme of this weekly page of rambling reflections. Quite a number of my readers may well have received a similar communication, for I cannot think that I can have been picked out as the sole repository of so much important information. And they may like to hear what I think about it. Perhaps—though I do not like to hope for too much—Dr. Goebbels himself may like to hear.

Let me add at the start that within limits—rather broad limits, I fear—I am almost an admirer of the Doctor's. I have read with the greatest interest the English translation of his Diary of the final year before the Nazis achieved power. It is a most absorbing and thrilling narrative, and an historical document of the first importance. As one who used to organise monster pageants and popular spectacles on a voluntary basis, I was able in a humble way to appreciate the difficulties on a far vaster scale which Dr. Goebbels and his colleagues faced in those now remote days of struggle, and the astounding energy with which they overcame them. I have also, though often with some pain, enjoyed occasional samples of Dr. Goebbels' biting wit. I liked, for instance—even though I did not agree with it—his definition of the difference between Democracy and Bolshevism, that under the first, one counted heads while under the second, one cut them off. Only a neat thinker could have thought of anything so good. And I hope, therefore, Dr. Goebbels will not think it necessary to write me another letter if I say, with something of his own disarming candour, that I do not think that his wit was at its brightest and most polished in this particular production. Perhaps, however, it was written for him in the office.

It would appear to be a reply to a letter which Commander Stephen King-Hall—I am sure on his own very considerable initiative, though Dr. Goebbels avers "with the benevolent and inspired help of Lord Halifax"—recently despatched to the German people, or a good many of them. I have not read the gallant Commander's letter, but several travellers recently returned from that country tell me that it has caused a great deal of resentment among many who have received it. I can well believe it: I occasionally receive similar communications from the Commander, and I can imagine just what they must be feeling. But I cannot believe that the original letter can possibly have justified the tone of the Reich Minister's reply. Commander King-Hall may at times

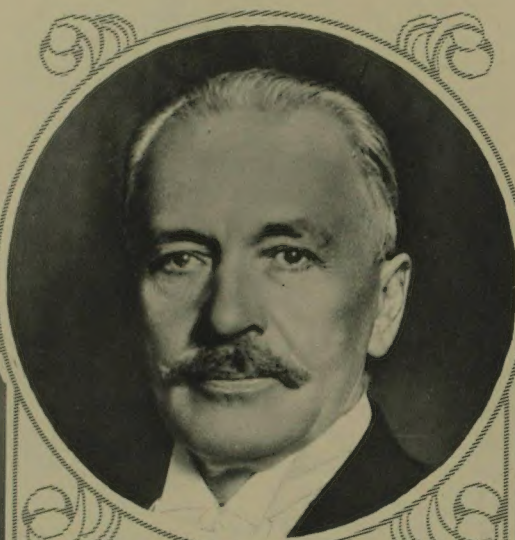
appear to those who do not share his downright views a little provocatively omniscient, but he is always urbane and well-mannered. And he writes very good English (I cannot, of course, speak for his German). Dr. Goebbels, or his translator, does not. What I am wondering is what conceivable purpose Dr. Goebbels thinks his letter can fulfil. I imagine that Commander King-Hall thought that his would weaken the allegiance of the German people to their present rulers. He may have been, and probably was, utterly wrong, but at least he had an intelligible reason for writing it, with or without Lord Halifax's "benevolent and inspired help." Dr. Goebbels' reply could not conceivably weaken the allegiance of the English or any other people to their present rulers: nor does it make the slightest attempt to.

blood bath of 1919. "Just listen to this," he says. "On April 11, 1919, English soldiers opened up rapid fire on a gathering of 5000 people. Five hundred were killed in cold blood within ten minutes; 1500 were severely wounded and 261 were sentenced to be flogged." But surely the whole historical significance of the Amritsar incident is that the British public when they were told about it—as they immediately were—were appalled by what had happened, and (even admitting the provocation received and the alarming circumstances of the time) demanded the immediate and perhaps unjust recall of their agents concerned in it. And that since that time the British Government, with the consent of the British people, have of their own free will granted so great a measure of self-government to India as to make a repetition of any such tragic episodes virtually impossible? It is a contention of the British people, not that they any more than any other race have been infallible or unfailingly virtuous, but that they have generally had the good sense to learn from past mistakes.

Dr. Goebbels also attacks the British Navy, in which Commander King-Hall had mentioned he had served, and "which from 1914 to 1918 carried out a starvation blockade against Germany. Time-honoured principles of British policy were applied in starving to death hundreds of thousands of defenceless women and children."

But this to a good German is surely no reason for abusing the British Navy, which was merely carrying out orders, but merely for criticising the politicians who gave these orders. Dr. Goebbels cannot, even on his own National Socialist principles, believe in the justice of his charges here. Certainly none of his fellow Reich Ministers who fought in the war would agree with him that a sailor or soldier was to blame for obeying orders. The Doctor takes a pardonable pride in his own mastery of the art of propaganda, to which he makes rather touching reference in his last paragraph. But if this document is to be taken as an example of it, the Doctor's hand must indeed have lost its cunning. The purpose of propaganda is to convert: who in England could this convert?

The real absurdity about the whole business is this. Dr. Goebbels complains that whenever in the past Germany has sought change by peaceful methods, this country has refused to hear her arguments, and has ultimately driven her to obtain redress by force. Some of us in England have long thought that there was a measure of truth in this contention and, believing in reason rather than war as a method of settling disputes, have done our best to persuade our not unreasonable countrymen to give this view a just hearing. But does Dr. Goebbels imagine that his method of addressing them makes them the more likely to do so? If German statesmen really require a peaceful settlement of just grievances without war, they have got to persuade the British Public of the justice and reason of their case. There is none in Dr. Goebbels' letter.



PRESIDENT MOSCICKI OF POLAND.



COLONEL JOSEPH BECK,
FOREIGN SECRETARY.

President Ignacy Moscicki, who was re-elected President for a second term of seven years on May 8, 1933, was born at Mierzanow, on December 1, 1867. He is one of Poland's most eminent electrical engineers and at the time of his original election to the Presidency was Professor of Electro-Chemistry at Lwów. Marshal E. Smigly-Rydz has been Inspector-General of the Polish Army since May 12, 1935. Like Poland's other

[Continued opposite.]



MARSHAL E. SMIGLY-RYDZ, INSPECTOR-GENERAL
OF THE POLISH ARMED FORCES.



GENERAL STACHIEWICZ, CHIEF
OF POLISH GENERAL STAFF.

leaders, he is relatively young, being only fifty-three; while Colonel Joseph Beck, appointed Foreign Minister in 1932, is only forty-four, having been born in Warsaw on October 4, 1894; and General W. Stachiewicz, Chief of the General Staff since 1935, was born at Lwów in November of the same year. All three served in the Polish Legion under the late Marshal Pilsudski from 1914 throughout the War of Independence.

THE "BIG FOUR" OF POLAND, UPON WHOM RESTS A GRAVER RESPONSIBILITY TO-DAY THAN AT ANY TIME SINCE THE PROCLAMATION OF THE POLISH REPUBLIC IN NOVEMBER 1918.

Its only possible effect could be to increase their dislike—already considerable—for Dr. Goebbels. Perhaps this is what Dr. Goebbels wants? But I still cannot imagine why.

Dr. Goebbels has some very rude things to say about English history. With an acrimonious erudition worthy of Mr. de Valera in his more vigorous days, he cites some interesting figures for the Slave Trade of Liverpool in the year 1771. For all I know they are completely accurate. But they do not at all prove Dr. Goebbels' point, that the English are consistently brutal and unjust, since he fails to add the equally learned and interesting point that the English, who were its principal beneficiaries, subsequently abolished the Slave Trade. The Doctor cites, with approval, a saying of Mr. Gladstone's. Did he ever, one wonders, hear of Wilberforce? When he comes to more recent times, Dr. Goebbels tells us about the Amritsar

POLAND: A MAP SHOWING HER NEIGHBOURS AND HER INDUSTRIAL AREAS.



MAIN FACTORS IN POLAND'S "WAR POTENTIAL": A MAP SHOWING THE GREAT INDUSTRIAL AREAS AND IN PARTICULAR THE "INDUSTRIAL TRIANGLE" IN THE FORK OF THE VISTULA AND THE SAN, PROTECTED ON THE SOUTH BY THE CARPATHIANS.

The passing of Slovakia and Moravia under German control has seriously modified the strategical situation of Poland. None the less, the Carpathians provide strong protection for her south-west frontier—which, indeed, enjoys better natural protection than any other of her frontiers. The above map shows the relation of the Polish boundaries to her industrial centres—the biggest factors in her "war potential." When Poland arose after the war centuries of neglect and strife had left her a purely agricultural country. Although she had admirable mineral and other resources most of them had never been developed. When the Polish programme of industrialisation got under way, a central industrial zone was designated, comprising the Kielce region, rich in minerals useful in the glass and ceramic, stone and metal industries; the

Lublin district, designed as an area of intensive agricultural production (large factories manufacturing machinery and tools are now established there); and the Sandomierz district, rich in petroleum, natural gas and water-power. It is in the Sandomierz district that the strategic industrial base generally referred to in Western Europe as the "Polish Industrial Triangle" has been located. This triangle is protected on the north-west by the Vistula, on the north-east by the San, and ultimately on the south by the Carpathians. There is a great reservoir and dam at Rożnów, the hydro-electric plant on the Dunajec; and a great natural-gas pipe-line has been carried across the whole zone. Other important Polish industrial districts including Łódź, the great textile manufacturing centre, are indicated in the above map.



POLAND'S MECHANISED FORCES: TANKS, OF EXCELLENT QUALITY AND HIGH PERFORMANCE, MOVING UP TOWARDS THE FRONTIER, THEIR MOBILITY BEING RESTRICTED, HOWEVER, BY THE LACK OF ROADS AND THE PRESENCE OF WOODS, LAKES, AND MARSHES WHICH FORM A NATURAL BARRIER AGAINST AN INVADER. (Planet.)



POLAND'S IMPRESSIVE HORSED CAVALRY—PROBABLY THE BEST IN EUROPE AND EQUIPPED WITH SWORD, LANCE AND MACHINE-GUNS: AN ARM WHICH HAS BEEN EXTENSIVELY DEVELOPED AND HAS GREATER MOBILITY IN DIFFICULT TERRAIN THAN MECHANISED FORCES BESIDES BEING ABLE TO LIVE ON THE COUNTRY. (Planet.)

POLAND AS A MILITARY POWER: CAVALRY, TANKS AND INFANTRY.



POLAND PREPARES: INFANTRY ATTACKING AN ENEMY POSITION DURING RECENT MANŒUVRES; SHOWING HOW LIGHT MACHINE-GUNS ARE BROUGHT FORWARD AND USED IN THE OFFENSIVE TO SUPPORT THE ADVANCING TROOPS. (Zuber.)

Poland has 3,000,000 trained reserves and could ultimately mobilise a force of 6,000,000 men for service in the army. Every Polish subject who is physically fit is liable to serve between the ages of 21 and 50. Those selected join the active army for two years and then pass to the reserve, in which they remain for eighteen years. At forty years of age they are drafted to the territorial army in which they remain for ten years. Recently Poland has strengthened her mechanised forces and is now producing tanks and armoured cars for her army, whose excellent quality and high performance is widely recognised. The terrain, however, presents difficulties to mechanised and motorised forces and an invader would find his way barred by lakes,

woods, and marshes, leaving him open to attack by the Polish cavalry which has been extensively developed and is probably the best in Europe. The horsemen are equipped with rifle, bayonet, sword and lance, and are provided with light machine-guns; while horse artillery and horse-drawn anti-tank and anti-aircraft guns operate with them. It is not intended to use the cavalry for reconnoitring as it is thought that aircraft can fulfil this rôle, leaving the cavalry fresh to manoeuvre in difficult country where it will have an advantage over infantry and mechanised units. There are three regiments of lancers, twenty-seven of Uhlans, and ten regiments of riflemen, and Poland possesses 3,950,000 horses classed as fit for military service.

POLAND AS A MILITARY POWER: "WAR-DOGS"; HEAVY ARTILLERY AND OTHER EQUIPMENT.



AFFORDING PROTECTION FROM LOW-FLYING AIRCRAFT TO TROOPS ON THE MARCH: POLISH SOLDIERS MANNING A MACHINE-GUN MOUNTED ON A MOTOR-BICYCLE. (Keystone.)



MOBILE HEAVY ARTILLERY: A BATTERY OF HOWITZERS BEING TRANSPORTED IN SECTIONS; SHOWING THE BARRELS IN THE FOREGROUND AND BEHIND THEM THE RECOIL MECHANISM AND MOUNTINGS, EACH TOWED BY A TRACTOR. (S. and G.)



CAPABLE OF REMAINING IN CLOSE SUPPORT OF INFANTRY OR CAVALRY IN DIFFICULT COUNTRY: HORSE-DRAWN ANTI-TANK GUNS LINED UP FOR INSPECTION WITH THE GUN-CREWS SEEN ON THE RIGHT. (A.P.)



POLISH DEFENCE AGAINST AERIAL INVASION: A LINE OF LIGHT ANTI-AIRCRAFT GUNS, RESEMBLING THE BOFORS GUN USED IN THE BRITISH ARMY, AT THE START OF MANŒUVRES NEAR THE FRONTIER. (Keystone.)



HEAVY ARTILLERY IN POSITION: A HOWITZER ASSEMBLED, AFTER BEING TRANSPORTED IN SECTIONS BY MEANS OF TRACTORS, AND READY TO OPEN FIRE—ITS MOBILITY ENABLING IT TO AVOID BEING LOCATED BY AIRCRAFT. (Zuber.)



POLAND'S WAR DOGS AND THEIR MASTERS IN FULL FIELD-KIT: AN UNUSUAL UNIT; SHOWING ON LEFT TWO DOGS PULLING AMMUNITION AND CABLE CARRIAGES AND OTHERS WITH CARRIER-PIGEON CONTAINERS. (Planet.)

On the previous pages we show typical units of the Polish Army—tanks, cavalry, and infantry—and here we illustrate some of the equipment with which it is provided. The keynote of Polish tactics is mobility, which is gained more by the use of the horse than by mechanisation. There are also cyclist battalions which are accompanied on the march by motor-bicycles carrying heavy machine-guns. These can be quickly mounted on the machines to engage low-flying aircraft or carried into action with the riflemen. Even the heavy artillery is mobile and can be transported from point to point in three sections—barrel, recoil mechanism and mounting—behind powerful tractors, thus making it difficult for the guns to be located from the air as they can take up new positions after firing. Both anti-tank and anti-aircraft guns are drawn by horses and can therefore support cavalry as easily as infantry. The Polish Army has also several units provided with dogs, chiefly Alsations and Airedales, which are

trained to pull small carts carrying food and ammunition up to the front lines, to carry messages through barbed wire, and to take pigeons in special containers to areas where they are required. The signal sections use dogs to lay out their telephone wires from cable carriages to which they are harnessed. In addition to her military strength Poland possesses several organisations of a semi-military character of which the most important are the Corps of Frontier Defence, the State Police, and the Frontier Guard. The Corps of Frontier Defence is recruited from picked soldiers, and is used along the Russian frontier. The Corps is under the Ministry for War and comprises over 900 officers and 3000 men. The State Police are also recruited mainly from the army and consist of some 800 officers and 1000 men who would form part of the armed forces of the country in the event of war. The Frontier Guard comprises more than 300 officers and 6,000 men.

POLAND AS A MILITARY POWER: FIGHTERS AND BOMBERS OF HER AIR FORCE.



FIGHTERS OF THE POLISH AIR FORCE: P.Z.L. "P.24" MACHINES WITH A TOP SPEED OF 267 M.P.H., ARMED WITH MACHINE-GUNS OR SHELL-GUNS, AND ALSO WELL ADAPTED FOR ARMY CO-OPERATION WORK. (Zuber.)



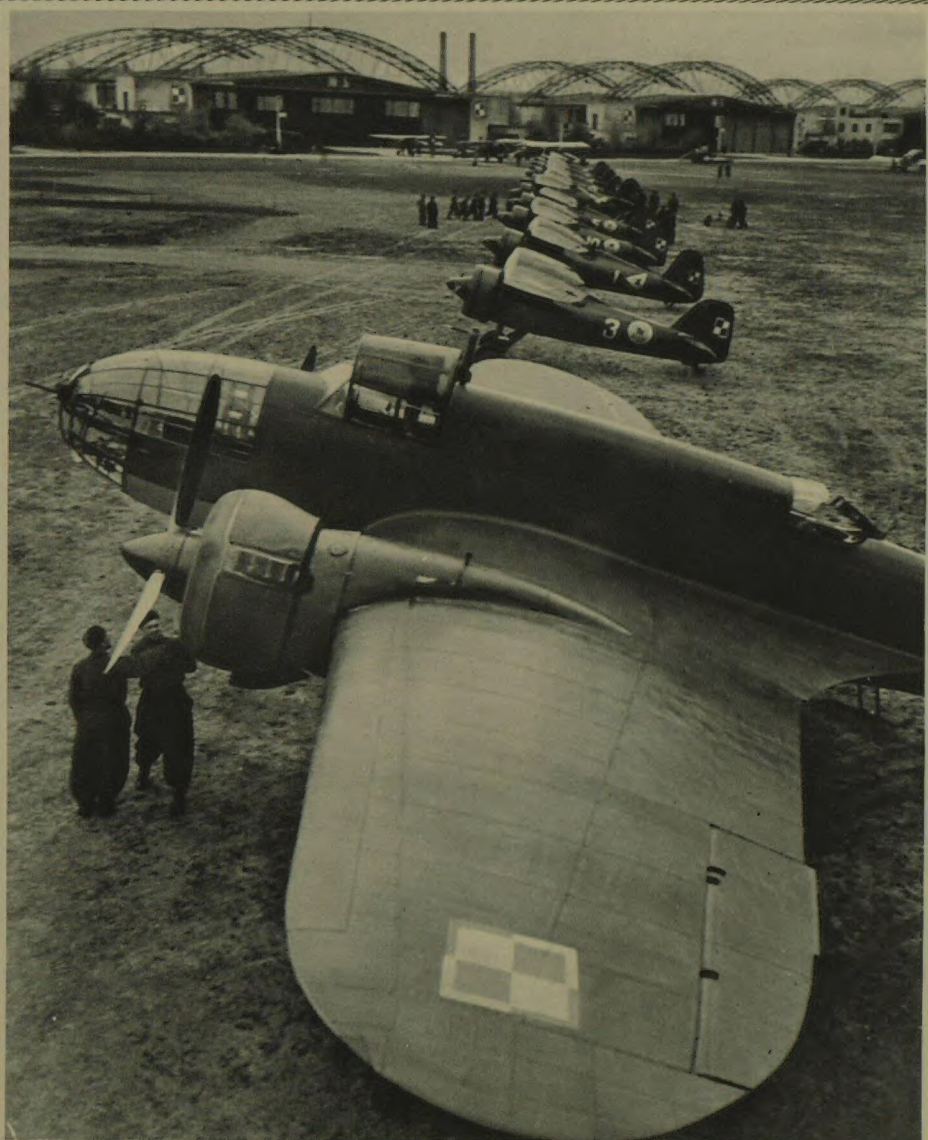
POLISH AIRCRAFT CO-OPERATING WITH MOTORISED TROOPS ON THE GROUND—MASSED FORMATIONS OF FIGHTERS FILLING THE SKY. (S. and G.)



THE CREW ENTERING A POLISH "LOS" BOMBER, WHICH HAS A RANGE OF 1200 MILES. THE SPLIT FLAPS ON THE WINGS ARE PLAINLY VISIBLE. (Wide World.)



P.Z.L. "P.27" MEDIUM BOMBERS, WHICH HAVE A TOP SPEED OF 285 M.P.H.: THE PHOTOGRAPH ALSO SHOWING TYPES OF MEN IN THE POLISH AIR FORCE AND THEIR EQUIPMENT. (Keystone.)



ANOTHER VIEW OF A P.Z.L. "P.27" MEDIUM BOMBER WITH THE POLISH RED AND WHITE CHEQUER MARKING ON THE WING; AND A LINE OF FIGHTERS SEEN BEYOND. (Zuber.)

It was reckoned earlier this year that Poland's first-line aircraft numbered 1250, with a similar number in reserve. This total has now presumably been increased. There is an ample proportion of bombers; and in this connection it may be observed that neighbouring countries offer far better targets than does Poland. The "Los" ("Elk") bomber has a range of over 1200 miles with a load of a little under 3880 lbs., and a speed of 260 m.p.h. The "Wilk" ("Wolf"), all-metal fighter, carries two machine-guns and one shell-gun, has a range of nearly 800 miles and a speed of 290 m.p.h. An interesting type is the "Mewa" ("Seagull") observation plane, akin to the British "Lysander" type, but lighter and more easily manoeuvred. Two of the photographs on this page show the P.Z.L. "P.27" medium bomber. The initials stand for the Polish name of the Polish National Aircraft Establishment, which has its head office in Warsaw. This bomber is propelled by two "Pegasus"

or "Gnome-Rhône" engines, or any other type of radial air-cooled engine of comparable size, and of an output up to 1200 h.p. The motors are equipped with three-bladed controllable pitch airscrews. The bomber has a maximum speed of 285 m.p.h., with "Gnome-Rhône" engines, or 273 m.p.h. with "Pegasus XX." engines. It mounts three machine-guns, one in the nose, and two aft of the wings, one above and one below the fuselage. It has stowage for twenty 50-kilogram, twenty 110-kilogram, or two 1300-kilogram bombs. It has full night-flying equipment, with engine-driven electrical generators, receiving and transmitting and direction-finding radio. The National Aircraft Establishment also produce fighters and commercial transport machines. Other Polish aircraft works include those at Lublin, where is produced a twin-engined bomber, the "Zubr," with a top speed of 236 m.p.h. Aircraft engines are manufactured by the P.Z.L. Company at Warsaw.

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A MAP SHOWING THE STATE OF DANZIG; THE NEW PONTOON BRIDGE OVER THE VISTULA AT KÄSEMARK; AND THE SITUATION OF GDYNIA, POLAND'S PORT NOW CONNECTED BY RAILWAY WITH HER COALFIELDS.

The specially drawn map reproduced on this page includes within its limits the Free State of Danzig, which has become the focal point of European and of world-wide attention and alarm owing to the clamorous German demands for its return to the Reich. The map also shows the narrow corridor (about 25 miles wide) separating Danzig from Germany, and the brief extent of Poland's seaboard with the situation of Gdynia, the seaport and naval base developed by the Polish authorities in recent years opening into the Bay of Danzig, on the Baltic. During the struggle with Soviet Russia in 1920 the Poles were unable to utilise Danzig for naval or military purposes, and this led them to build a port of their own which, as long ago as 1930, had quayage for thirty large steamers and an annual handling capacity of 2,500,000

tons. From Gdynia a new railway has been built, *via* Kościerzyna, through all-Polish territory, to the coalfields in the Silesian area. In the territory of the Free City itself (as illustrated on page 327 of this issue) a new pontoon bridge, built in eight weeks across the Vistula at Käsemark, was opened on August 19 by Herr Forster, the Gauleiter of Danzig, accompanied by Herr Greiser, President of the Danzig Senate. The bridge is 300 yards in length, provides direct road communication between Danzig and the East Prussian garrison town of Elbing, and is capable of bearing tanks and heavy guns. On August 19 some military lorries were the first vehicles to cross the bridge after the official opening. Previously there were only ferries across the Vistula in Danzig territory.

THE NAVY'S ANSWER TO THE SUBMARINE: A DEPTH-CHARGE EXPLODING.

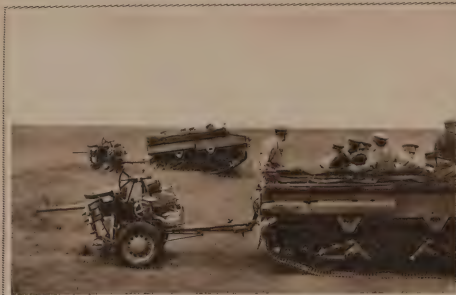


LEAVING A MOUNTAIN OF WATER IN HER WAKE AS A DEPTH-CHARGE EXPLODES: H.M.S. "BITTERN," A TYPE OF ESCORT-VESSEL SPECIALLY DESIGNED TO PROTECT CONVOYS, AT EXERCISE WITH AN ANTI-SUBMARINE FLOTILLA.

Although Germany has stated that she intends to increase her fleet of submarines and Italy and the U.S.S.R. already possess a considerable number of these vessels, the Navy no longer considers that a submarine campaign could constitute a menace to our shipping in wartime. Listening and other devices have been enormously improved since the war and a submarine can now be detected and its position ascertained with little difficulty. A depth-charge, consisting of an iron drum fitted

with a device for setting accurately the depth at which it explodes, and filled with 300 lb. of high explosive, is then dropped over the stern of the destroyer or other vessel searching for the submarine, and this either destroys the under-water craft or puts it out of control so that it may hit the bottom or come to the surface. Our photograph was taken aboard the escort-vessel "Bittern" during manoeuvres by an anti-submarine flotilla. (*Topical.*)

THE ARMY TRAINS TO MEET TANK ATTACKS—SUCH AS MIGHT BE USED IN A "LIGHTNING WAR."



1. THE GUN CREWS OF AN ANTI-TANK BATTERY, BELONGING TO ONE OF THE ANTI-TANK REGIMENTS OF THE ROYAL ARTILLERY, TOWING THEIR ANTI-TANK GUNS BEHIND THEM AS THEY PREPARE TO GO INTO ACTION.



2. A SHELTERED POSITION HAVING BEEN FOUND, THE GUN CREW LEAP OUT OF THE TOWING VEHICLE READY FOR ACTION: A STAGE IN THE TRAINING, WHOSE EFFICACY WAS AMPLY DEMONSTRATED IN A RECENT EXERCISE IN HAMPSHIRE.

IN our last issue we illustrated the technique of the "lightning war." "Lightning war" is partly dependent for success upon effective tank action. On these pages gunners of the Royal Artillery are seen training to meet tank attacks. In the Spanish Civil War, even in the early stages when they only had improvised weapons, such as the now famous combination of a glass bottle filled with petrol flung against the tank and followed by a hand grenade to ignite it, infantry were frequently successful in stopping tank attacks: and as both armies became better equipped, this defensive strength was even more evident. As the outcome of the actual front-line experience thus made available, all nations are now exerting strenuous efforts to supply their troops with additional anti-tank armament. In Great Britain, all over the country where field artillery is stationed, anti-tank gun sections or batteries are to be found with them, and in the concluding action of a recent exercise in Hampshire, fought between an imaginary Northland Field Force and a "Cantuan" army, the 2nd Anti-Tank Regiment—some of whose effective feature in the photographs

(Continued opposite).



5. OPENING FIRE AT A MOVING TARGET—A DUMMY TANK, DRAWN BY CABLES OVER THE COUNTRYSIDE AT A SPEED EQUIVALENT TO THAT OF REAL TANKS, WHICH SUDDENLY EMERGES OVER THE BROW OF A HILL, OR FROM BEHIND A KNOT OF TREES.



7. THE GUN AS IT WOULD APPEAR TO AN ATTACKING TANK—TAKEN OFF ITS WHEELS AND MOUNTED ON A FIXED BASE WHICH ALLOWS VERY WIDE TRAVERSE, THE GUNNERS BEING COVERED BY THE SHIELD.



8. INDOOR TRAINING IN ANTI-TANK SHOOTING: GUNNERS USING AN ANTI-TANK GUN WITH AN AIR-RIFLE ATTACHMENT IN THE MINIATURE INDOOR RANGE AT ALDERSHOT, WHERE THEY FIRE AT MOVING MODELS AND CINEMATOGRAPHIC TARGETS.



3. THE ANTI-TANK GUN, UNHITCHED FROM THE TOWING VEHICLE, BEING MANHANDLED INTO POSITION BY THE CREW: A DEMONSTRATION OF WELL-CONCEALED ANTI-TANK POSTS, THE UTILITY OF WHICH WAS PROVED IN SPAIN DURING THE CIVIL WAR.



4. AN IMPORTANT PRELIMINARY OPERATION IN THE ART OF ANTI-TANK RESISTANCE AS NOW PRACTISED IN THE BRITISH ARMY: A MEMBER OF AN ANTI-TANK UNIT USING A RANGE-FINDER.



6. MADE OF WOOD AND CLOTH AND DRAWN BY CABLES AT A SPEED OF BETWEEN 20 AND 25 M.P.H.: A DUMMY TANK BEING TOWED TO A HIDDEN POSITION FROM WHICH IT WILL CHARGE AT THE GUNS—PHOTOGRAPHED DURING RECENT EXERCISES.



9. AFTER A CINEMATOGRAPH SHOOT: GUNNERS INSPECTING THE RESULTS OF THEIR MARKSMANSHIP AT A MOVING PICTURE TARGET ON THE CINEMA-SCREEN IN A MINIATURE RANGE, SHOWING PELLETS SCATTERED ON THE FLOOR.



10. OPERATING AN ANTI-TANK GUN IN THE MINIATURE INDOOR RANGE: THE MARKSMAN FOLLOWING THE TARGET ON THE SCREEN AT WHICH IN 10. AIM WITH THE ANTI-TANK GUN HAVING SUB-CALIBRE EQUIPMENT.

(Continued) reproduced in these pages—played a decisive part in the critical rearward action. "The main lesson, which seemed derivable from the exercise," wrote a *Times* correspondent, "was the value of well-concealed anti-tank outposts, especially those organized in depth, which must have inflicted many costly casualties among the tanks of the attack." The correspondent remarks that the same lesson was recently offered, by tanks and anti-tank detectors in Spain, adding that he there found no anti-tank batteries anything like so well concealed or so scientifically fought as those in the mimic warfare in Hampshire. In anti-tank defence the two-pounder gun is predominant, not only for accurate and fast shooting, but also for mobility. There are usually three men to each gun, one to sight, one to shoot, and one to give or receive orders from the man immediately in charge of the battery, which consists of six guns. For target-shooting the guns go into action against dummy tanks, drawn by cables over the countryside at a speed equivalent to the proper movements of attacking tanks, which suddenly emerge from behind a hill or trees, and converge on the gunners, who are then ordered to sight and fire. (Ayrton).

MUST MAN BECOME EXTINCT ?

"THE FATE OF HOMO SAPIENS": By H. G. WELLS.*

An Appreciation by SIR JOHN SQUIRE.

FOR forty years and more, Mr. Wells has been giving us books about the Future. They fall into two rough categories. There are the romances about the more or less remote future, in which he depicts what might conceivably happen; and there are the prophetic commentaries on the world of to-day, in which he "anticipates" the near future, and criticises tendencies in the light of his own convictions as to what sort of a world is both desirable and possible. "The Fate of Homo Sapiens" is one of the latter. It is written rapidly, like a leading article inspired by the latest news from the World Front. It is subject to reconsideration should fresh news arrive: even as Mr. Wells writes, for instance, he receives what may be called "Stop-press News" about a new Air Mine which may ward off the horrors of aerial bombardment, and records it as a qualification to his statement of the situation. Should things take a turn for the better, and his running commentary brighten accordingly, he should not be charged with inconsistency. To "provisional thinking" he has dedicated himself, and circumstances alter prophecies. But it must be said that he has never been in a blacker mood than now. The human race is headed for destruction, and he is its Cassandra. "Homo Sapiens," a zoological species like another, will prove himself no more fitted to hold the mastery of the earth than were the giant reptiles, for he is refusing to adapt himself to the surroundings which he himself has largely made.

"Modern Science: its Abuses and Neglect," is his immediate text. "So far as economic circumstances go, the world could be organised to provide every living soul upon it with abundant food, housing and leisure, and that without either direct compulsion to toil or any irksome monotony of employment. We have passed in a single lifetime from a general neediness to a practicable plenty for all." That same increase in knowledge and power has simultaneously intensified the destruction and waste caused by war. "All the energy of marching, shooting, stabbing, hacking, running to and fro at the Battle of Agincourt was probably less than the energy released by one single high-explosive shell in a modern bombardment. . . . Because of the way in which science and invention have brought us all into intimate contact, and put high-explosives in our hands, war has become a process of destruction that spares neither age nor sex, it is no longer a selective elimination of the surplus young men, it is a colossal wastage of material resources, a rapid disintegration of the social organisation, robbed of all the glories and gallantries that once adorned it." But—and we are even wasting and diminishing the earth's resources—we will not organise so as to get the economic benefits of science, and we refuse to get together to eliminate war.

Rapidly surveying the outstanding conflicts and distresses of the world, Mr. Wells opens with a discussion of democracy, and declines to admit that any State is entitled to call itself a democracy which does not carry the democratic idea into the economic and educational spheres. "To call the threatened world convulsion, if and when it breaks upon us, a war between the 'allied democracies' of the world and 'totalitarian states' will be putting all too fine a name

upon it. The reality will be a war of established governments and governing systems claiming to represent 'democracy' but quite unwilling and unprepared to set themselves to realise the modern democratic idea, against expansive desperado governments that have shown themselves contemptuous of democratic pretensions and dangerous to the general peace. It will be another war for the alteration or preservation of frontiers."

Mr. Wells proceeds to rapid sketches of various conspicuous spheres of contemporary activity, and notable obstacles, as he sees them, to his programme. He dismisses the notion of separate races of mankind

and a shrivelled prestige, the island may become unimportant enough to stand out altogether from the effort to effect a world synthesis—for it is already in 'continual decadence.' Japan, China, India and Russia receive their quick diagnoses, and then there are pages on America in which Mr. Roosevelt and his "Brain Trust" are welcomed as foreshadowings of the sort of leadership and system which are necessary if we are to avert ruin. But neither Mr. Roosevelt nor his wife has "betrayed any consciousness of the immense intellectual reorientation of which the world is now in such urgent need." It is a sad survey.

Mr. Wells's book is certainly what is commonly called "provocative." Some readers may wonder at his apparent inability to understand religion, and his peculiar ability to take so passionate an interest in man's adventure on this planet, if man be but one of the beasts that perish and have no moral relation with anything beyond himself, nor live in the light of any greater glory which he may worship in his arts and discoveries, words and thoughts. Others, accepting his argument that man must organise on a World Basis unless his civilisation is to collapse, will suggest that he wants to go too far too fast, that (for instance) we might turn our attention to the Federation of Europe before dreaming of, let alone bungling, a Federation of the World. Others, again, will be irritated by those casual condemnations of classes, creeds and individuals which Mr. Wells so thoughtlessly flings about. Mr. Chamberlain, he observes, "has indeed made himself a Dictator by tact and betrayal instead of by violent seizure. . . . I cannot see him as anything but essentially ignorant, narrow-minded, subconsciously timid, cunning and inordinately vain." . . . "I do not think Mr. Chamberlain wants to save the Empire. The Empire came, and the Empire may have to go. He adheres to something less transitory. His more immediate purpose, unless all his acts belie him, is to save the oligarchy and its way of life from its predestined end." Mr. Chamberlain, I dare wager, sees himself as another Younger Pitt who is endeavouring to help England save herself by her exertions and Europe by her example. Mr. Wells evidently disagrees; but I do not think his language calculated to spread that sweetness and light which he finds so lamentably lacking in human affairs.

Nevertheless, his main argument remains, and is unanswerable. Whichever of our loves he may lacerate, however shallow may be many of his generalisations, however vague may be his plan for a World Brain and his vision of the effects of its operations, the central fact stares us in the face. Because of our pettiness and indolence and fear, indifference and lack of imagination, the

world is, on the one hand, in extreme peril, and, on the other, foregoing inestimable benefits which are within its grasp. If Mr. Wells can assist in the revolution in thought which is needed, the details of his shock tactics are of minor importance. The alternative, as Mr. Wells sees it, to "the re-education of the species," Homo Sapiens, is extinction. "I perceive that now the universe is bored with him, is turning a hard face to him, and I see him being carried less and less intelligently and more and more rapidly, suffering as every ill-adapted creature must suffer in gross and detail, along the stream of fate to degradation, suffering and death." "Things may not be so urgent as all that," think I, as I look out on a summer garden with the white butterflies on the lavender. But should the bombs start dropping to-night, I might think a little dramatic exaggeration no bad thing.



"THERE IS NO REASON WHATEVER TO BELIEVE THAT THE ORDER OF NATURE HAS ANY GREATER BIAS IN FAVOUR OF MAN THAN IT HAD IN FAVOUR OF THE ICHTHYOSAUR OR THE PTERODACTYL": MR. H. G. WELLS, WHO, IN HIS NEW BOOK, "THE FATE OF HOMO SAPIENS," THUS SUMS UP HIS DOUBTS OF MAN'S SURVIVAL, BASED UPON HIS OBSERVATIONS OF THE PRESENT STATE OF THE WORLD. In the final chapter of his new book Mr. Wells sees *Homo Sapiens* "suffering as every ill-adapted creature must suffer in gross and detail" and carried "along the stream of fate to degradation, suffering and death." This attitude provokes the observation that whereas the ichthyosaur and the pterodactyl presumably succumbed to changes of environment due to natural causes, over which they had no control, the difficulties of man's environment are almost entirely the result of his own activities. Difficulties aroused by purely human agencies may yet be overcome by human action. In the narrow sphere of warfare we have consistently seen every improvement in offensive methods during the past century countered by an improvement in defensive technique. Even the air raider, be he never so wanton, may yet be completely baffled by the development of aerial "minefields" which Mr. Wells himself alludes to in a note at the end of his book. The possibilities of this invention are illustrated on the opposite page.

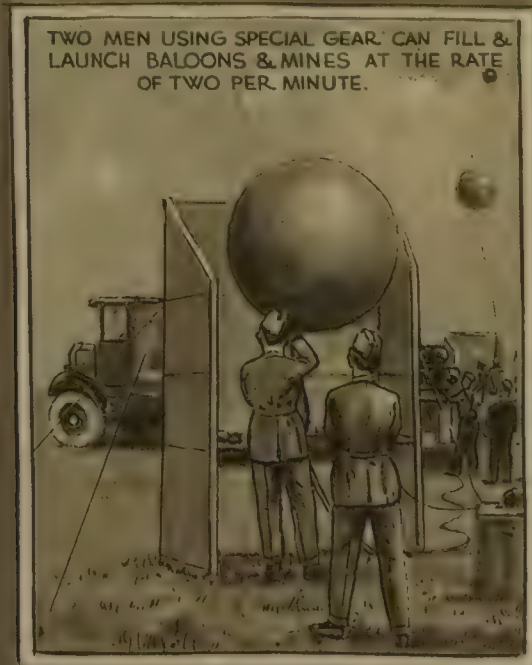
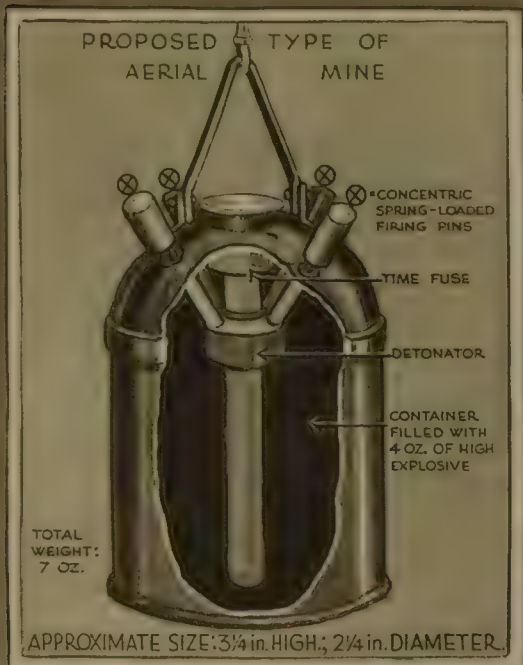
Photograph by Topical.

as a myth; he demands that the Jews should give up their view that they are a Chosen People; he describes Catholicism as "a strange heap of mental corruption" and the Church as "the most formidable single antagonist in the way of human readjustment to the dangers and frustration that now close in upon us all"; and he states that Protestantism "culminates in atheism without qualification." His account of the Nazis opens with: "It is plain that the Führer is insane," and holds that their aim is to "fight and conquer or blow the world to pieces." Italy he very slightly glances at, convinced that she will play a secondary, if any, rôle "in the probable war tornado of the near future." Britain he regards as likely to withdraw into itself: "With a dwindling population, an inadequately progressive educational system falling more and more behind the headlong needs of our time,

* "The Fate of Homo Sapiens." An unemotional Statement of the Things that are happening to him now, and of the immediate Possibilities confronting him. By H. G. Wells. (Secker and Warburg; 7s. 6d.)

AERIAL MINEFIELDS TO BAFFLE RAIDERS: A NEW FORM OF BARRAGE.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



AFFORDING—IN MR. H. G. WELLS' WORDS—"THE POSSIBILITY OF PUTTING THE AIR COMPLETELY OUT OF ACTION WHENEVER WE WISH IT": MAJOR MUIR'S IDEA FOR A MINEFIELD OF SMALL BOMBS SUPPORTED BY FREE BALLOONS.

Mr. H. G. Wells, in his new book, "The Fate of Homo Sapiens" (reviewed on the opposite page), alludes to a revolutionary device for sending aloft a vast number of small balloon-sustained "aerial mines," which, drifting with the wind at any predetermined height, would make the air impassable for any aircraft. The supporting balloons are similar to those in use for meteorological work, being from four to five feet in diameter when inflated, and the mine is connected by 40 ft. of thin wire. A time-fuse prevents the bomb becoming alive until it is safely launched, and then puts it out of action after it has been floating in the air for a certain time. Four spring-loaded firing-pins fixed outside, impinge concentrically on a single detonator, so that if any one, or more, of the pins come in contact with an object, the charge of four ounces of very high explosive

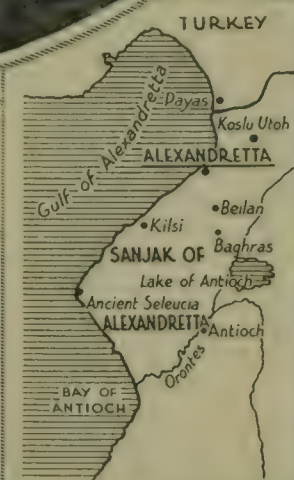
contained in the bomb is fired. The inventor, Major H. J. Muir, contends that this comparatively small charge is sufficient to fracture part of an aircraft's structure. A hole in the aeroplane's skin would be quickly enlarged by the wind-pressure created by the great speed. A fractured fuel-tank might set the aeroplane on fire. The bombs and balloons are very cheap to manufacture, and the method and details of release, though at present confidential, are quite simple. Some obvious disadvantages suggest themselves—for instance, friendly aircraft could only fly to windward of these mines; balloons might burst prematurely and come down with an unexploded bomb. But it is certain that such minefields would have a great moral effect on raiding pilots, and might even make air raids completely unprofitable.

G. H. DAVIS
1939

CRUSADER CASTLES IN THE HATAY—ONCE THE PRINCIPALITY OF ANTIOCH.



BUILT TO GUARD THE NORTHERN FRONTIER OF THE CRUSADERS' PRINCIPALITY OF ANTIOCH (1098-1268), WHICH INCLUDED THE TERRITORY OF THE MODERN HATAY: THE SEA-COAST PORT OF SARISEKI, RETAINING MASONRY IN REBUILT BATTLEMENTS FROM THE TIME OF THE CRUSADES.



AT CURSAT—BUILT FROM FUNDS CONTRIBUTED TO THE NINTH CRUSADE BY THE PIOUS IN EUROPE: A DUNGEON-LIKE GALLERY, CONTAINING THE LOWEST ROW OF ARROW-SLITS, INSIDE THE WALL OF THE NORTHERN TOWER OF THE CASTLE, WHICH GUARDED ANTIOCH TO THE SOUTH. INSET (ABOVE): A MAP SHOWING THE HATAY (SANJAK OF ALEXANDRETTA).



AT CURSAT, THE FRANKISH CASTLE GUARDING ANTIOCH TO THE SOUTH, WHICH WAS LOST IN THE GENERAL COLLAPSE WHICH FOLLOWED THE FALL OF ANTIOCH: ONE OF THE GREAT THIRTEENTH-CENTURY TOWERS WHOSE MASSIVENESS IS EMPHASISED BY THE FIGURES SEEN SEATED ON TOP.



SHOWING THE TREMENDOUS THICKNESS OF THE WALLS AT CURSAT: A VIEW THROUGH THE LOW, SLOPING PASSAGE WHICH FORMED THE ONLY ENTRANCE TO THE SOUTHERN TOWER—A MAGNIFICENT PIECE OF DEFENSIVE ARCHITECTURE BUILT SHORTLY BEFORE THE CASTLE'S ABANDONMENT IN 1268, WHEN ANTIOCH FELL.

The Hatay, or Sanjak of Alexandretta, was, from 1098, to 1268, part of the Frankish Principality of Antioch, and the battleground for two centuries of Christian and Mohammedan. Recently it was handed back to Turkish suzerainty, after a French occupation lasting twenty-one years, nearly seven centuries after its original wresting by the Saracenic Sultan Bibars, a former Mongolian slave, from the Frankish successors of Bohemund and Tancred. These photographs of the Frankish castles have been sent to us by Mr. A. W. Lawrence, brother of the late T. E. Lawrence "of Arabia," whose earliest archaeological explorations, it will be remembered, were

conducted on Crusader castles in Syria and Asia Minor. The photographs, which were taken last year by Mr. Lawrence, who is Reader in Classical Archaeology at Cambridge, and Miss Phoebe H. Brown, of the University of California, during a joint survey made by them of surviving Crusader castles in the Hatay, now once more Turkish terrain, convey a vivid impression of the massive strength of these remote mediæval outposts of militant Christianity, which attained their architectural apogee some three centuries later in the formidable defence fortifications on the Island of Rhodes. The Hatay, where Syria and Asia Minor meet, has always been

[Continued opposite.]

CRUSADER CASTLES IN THE HATAY—RECENTLY CEDED BACK TO TURKEY.



ANOTHER DEFENSIVE OUTPOST OF THE FORMER CRUSADER PRINCIPALITY IN THE HATAY: THE LOFTY THIRTEENTH-CENTURY HALL AT THE CASTLE OF BAGHRAS, WHERE THE IRON RINGS FROM WHICH THE KNIGHTS TEMPLAR HUNG THEIR LAMPS ARE STILL *IN SITU*.



A NEAR-EAST EXEMPLIFICATION OF THE NORMAN ARCH—RECALLING CONTEMPORANEOUS CRUSADER ARCHITECTURE AT BETHLEHEM: A ROOM AT BAGHRAS CASTLE, WHICH WAS SUBDUED BY SALADIN.



A SOUTH VIEW OF BAGHRAS, GUARDING THE PASS LEADING TO ANTIOCH FROM THE NORTH, WITH THE UPPER AND LOWER ENCEINTES CLEARLY DISTINGUISHABLE: SHOWING ALSO THE ONE REMAINING ARCH OF AN OLD AQUEDUCT.



A DOUBLE TIER OF FORTIFICATIONS AT BAGHRAS—A WALL OF THE LOWER ENCEINTE BEING SEEN BELOW, AND AN ANGLE OF THE UPPER ABOVE, WITH BUSHES GROWING ON THE RAMPARTS: PART OF THE AQUEDUCT TO THE LEFT.

[Continued.] debatable ground. In the Middle Ages its frontiers were guarded, to the north of Antioch by the coastal fort of Sariseki and the inland castle of Baghras (called by the Crusaders "Gaston"), and to the south of Antioch by Cursat (Arabic, "Kuseir" or "Zau"). The Knights Templar held Baghras up to 1188, when, for some undiscovered reason, the castle was surrendered to Saladin, with twelve thousand sacks of grain. After suffering almost complete destruction by the Arab conquerors, it was reconstructed by the King of Lesser Armenia, or Cilicia, and

subsequently restored to the Templars, by whom, however, it was finally abandoned during the Ninth Crusade in 1268, when Antioch fell to the fanatical Bibars, and the proud principality which had resisted the infidels' onslaughts for two centuries ceased to exist. Cursat, for the strengthening of which a special appeal was made to Christian Europe, fell in the general collapse of the contiguous Crusader States. Although the battlements showed evidence of rebuilding, Mr. Lawrence found some Crusader masonry at Sariseki, where a garrison was kept under the Turkish Empire.



THE WORLD OF SCIENCE.



THE PUZZLES OF EVOLUTION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE are some, even among men of science—that is to say, biologists—who are still obsessed by the all-sufficiency of Darwin's theory of "Natural Selection" as an explanation of the forms presented by living bodies. To this great stimulus to thought we owe profoundest gratitude, and it still has to be regarded a factor to be reckoned with in the study of evolution. Yet we may be very sure that if he were alive to-day his great mind would have led him to modify his conception of the "motive force" of evolution; for dogmatism had no part in

Let us begin with those strange creatures, the pangolins (Fig. 1), found in West and Central Africa and again in Asia. They present no essential differences in their structure. They are members of that strange medley of creatures known as the Edentata, which differ in the most astonishing way from one another in external appearance. Their only point in common is that they are ant-eaters, feeding by means of a long, worm-like tongue covered with a sticky saliva, formed by great glands at the side of the head and neck; and that the fore-feet are armed with great claws to break open ant-hills. One or two are arboreal, and something must be said of these on another occasion. To-day we must keep to the "groundlings."

The pangolins, like all but one of the other members of this group, have no teeth. But their most striking peculiarity is the

thus they can defy attack. But the other ant-eaters have no such protection. Of ears, it will be noticed, there is no sign.

But there is another African ant-eater, the Aardvaark, a creature as large as a pig, wherein the body is practically naked, so sparsely distributed are the hairs, and it has enormous ears. The claws on all the toes are large and used for digging, but they are small compared with those of the pangolin's fore-foot. Furthermore, they have large teeth in the jaws, and of a structure found nowhere else among the mammals. The long, worm-like, protrusible tongue, and the large claws are undoubtedly "adjustments" following on a diet of ants. But what is to be said of the peculiarities of the rest of the body, including the teeth?

Turn now to the South American ant-eater (*Myrmecophaga*) (Fig. 2), 7 ft. long, and compare it with the pangolins, which it resembles only in so far as its jaws are toothless, and it has no more than vestiges of external ears. Its coloration is striking. But even more so is the extraordinarily long, tubular skull and snout, and the enormous hairy tail. The fore-feet, used for digging, are also remarkable, for the claws are of prodigious size and strength, and have to be carried under the foot, so that it walks upon



FIG. 1. FEEDING BY MEANS OF A LONG, WORM-LIKE TONGUE COVERED WITH A STICKY SALIVA, FORMED BY GREAT GLANDS AT THE SIDE OF THE HEAD AND NECK, WITH FORE-FeET ARMED WITH STRONG CLAWS TO TEAR OFF THE BARK OF TREES; THE WHITE-BELLIED PANGOLIN (*MANIS TRICUSPIS*), SHOWING THE SINGULAR ARMATURE OF HORNY PLATES COMMON TO ALL THE MEMBERS OF THE TRIBE.

This is one of the arboreal species of pangolin which, in accordance with its habits, has a prehensile tail. Other species of pangolin use their large claws for breaking open ant-hills.

Photographs by D. Seth-Smith.

anything that he ever wrote. To-day the "die-hards" for selection, when cornered by some unanswerable argument, will endeavour to escape, after the manner of the cuttle-fish, in a cloud of ink. They will tell you that the facts they are unable to interpret are "correlated variations." But press them further and ask "Correlated with what?" They reply, petulantly, "Oh, I don't know, but we shall find out some day"! Could any reply be more futile?

Since Darwin wrote that wonderful book, the "Origin of Species," a vast array of new species and new types, fossil and recent, have been discovered. Such material would indeed have rejoiced him. He would quickly have seen their bearing on his theory, and would have speedily modified his views in accordance with the new knowledge, instead of striving, after the manner of his more ardent followers, to make facts fit theory.

Since my space on this page is limited, I must confine my reasons for urging a return, at any rate, to the spirit of the Lamarckian theory of evolution in shaping the bodies of animals. The motive forces here are seen in the effects of intensive use; determined by the activities attendant on the ever-present urge to find food. But the process is infinitely slow, and what we see is not so much the direct effect of such efforts as the after-effects. The various birds and beasts, for example, which feed exclusively on ants did not "adopt" this diet because they had long, extensible tongues. The long tongue came into being as a consequence of the development of a taste for ants. They had to begin with an ordinary, short tongue, and this became longer and longer in the course of time, the rate of growth increasing as the intensive use of the tongue increased its length so as to make any other form of food impossible.

It is not claimed here that this is an all-sufficient explanation; there are yet other aspects which are puzzling me, as they have puzzled, and are puzzling, others who find delight in the study of living bodies and of the creatures of other days now found as fossils. In these ant-eaters, though we find many indubitable "adjustments" of the body brought about in their "pursuit of food," we find also other equally striking characters which cannot be linked with this "adjustment" and at present remain insoluble riddles. Let me cite a few very strikingly different examples of these evasive associated features.



FIG. 2. THE GREAT SOUTH AMERICAN ANT-EATER (*MYRMECOPHAGA*), SEVEN FEET LONG, OF STRIKING COLORATION, WITH AN EXTRAORDINARILY LONG, TUBULAR SKULL AND SNOOT, AND AN ENORMOUS HAIRY TAIL.

The body, in strong contrast with that of the pangolins, is hair-covered and conspicuously coloured. The hair in the tail is of enormous length. The huge claws of the fore-foot are doubled up under the sole of the foot, and the animal walks on its knuckles.



FIG. 3. REPRODUCING BY MEANS OF EGGS, AND REPRESENTING THE LOWEST TYPE OF LIVING MAMMALS: A NEW GUINEA, ECHIDNA, SHOWING A BODY COVERING OF HAIR AND SHORT, PORCUPINE-LIKE QUILLS.

The claws of the hind-feet are so large that the foot has to turn outwards, and the body, in some of the species, is as spiny as that of a porcupine. The Echidnas are not even remotely related to the other ant-eaters.

armature of pointed, overlapping, horny scales, making them look more like reptiles than mammals. When it is stated that they are "merely" modified mammalian hairs, we have come to the end of all that can be said of them. For they cannot be attributed to "adjustments" to their mode of life. They certainly form a very efficient coat of mail, for the body can be completely rolled up and the tail wrapped round it; and so long as they remain

its knuckles instead of the sole of the foot. We can explain the peculiarities of its feeding apparatus. But all that can be said of the great digging-claws is that they furnish yet another instance of the different responses made to similar external stimuli, owing to idiosyncrasies inherent in the qualities of their tissues. But they also serve, it is to be remembered, as very powerful weapons of offence, for the grip of the fore-legs is as that of a vice, and the claws inflict deadly injuries on whatever other animal dares to attack it. Unconvincing guesses have been made to account for the huge "bottle-brush" tail, but we still await a solution of the problem.

Finally, we have to consider yet another ant-eater, not even remotely related to any of those just described. This is the Echidna (Fig. 3), representing the lowest type of living mammals, for it reproduces by means of eggs, as in the birds and reptiles. It has, it will be noted, an even more tubular snout than *Myrmecophaga*, but the same protrusible, ant-catching tongue. The body, in some of the species, is as spiny as that of a porcupine. In others, as in Fig. 3, the body is hair-covered, but in a measure protected by short spines. In these animals, unlike the other ant-eaters, the digging-claws are on the hind-feet and are so large as to cause the toes to turn outwards and backwards. Here again the effects of "use" are emphatically shown in the snout and long tongue and in the claws. But neither this agency nor natural selection will explain either the long, porcupine-like spines of some Echidnas; nor the feeble armature of the others. Nor will they explain, as I have contended, some of the most striking features of the "edentate" ant-eaters.

THE DANZIG NAZI *HEIMWEHR* AND ITS LEADER: A PARADE OF ELABORATELY EQUIPPED INFANTRY.



HERR FORSTER
PRESENTING
COLOURS TO THE
DANZIG *HEIMWEHR*
COMMANDER,
COLONEL GOETZ
(WHO WEARS A
UNIFORM
REMINISCENT OF
THE NAZI
SCHUTZSTAFFEL)
AT A PARADE
WHICH REVEALED
THE CORPS'
PRESENT STRENGTH
AT ABOUT TWO
THOUSAND.
Wide World.



THE MILITARY STRENGTH OF THE DANZIG *HEIMWEHR*: HERR FORSTER WITH COLONEL JOACHIM GOETZ, DURING HIS INSPECTION OF THE FIRST OFFICIAL PARADE; WHICH INCLUDED LORRIES WITH A.A. MACHINE-GUNS. (A.P.)



MILITARY
BARRACKS FOR
THE ARMED
FORCES INTRO-
DUCED INTO
THE FREE STATE
IN THE PAST
TWO MONTHS
IN COURSE OF
CONSTRUCTION
AT DANZIG—
RECALLING
SIMILAR SCENES
IN GERMANY IN
RECENT YEARS.
Wide World.

THE DANZIG
HEIMWEHR
IN REVIEW
ORDER, BACKED
BY THE
POPULACE
GIVING THE
NAZI SALUTE:
ANOTHER PHASE
OF THE REVIEW
BY HERR
FORSTER AND
COL. GOETZ.
Wide World.



CONSTRUCTED IN EIGHT WEEKS, AND FORMING AN IMPORTANT NEW STRATEGIC LINK BETWEEN DANZIG AND EAST PRUSSIA: THE NEW PONTOON BRIDGE ACROSS THE VISTULA AT KASE MARK, OFFICIALLY OPENED ON AUGUST 19. (Wide World.)



ANOTHER EXAMPLE OF THE THOROUGH EQUIPMENT OF THE DANZIG *HEIMWEHR*: A TRENCH-MORTAR DETACHMENT—THEIR WEAPONS ON LITTLE CARTS. (Wide World.)

Supported by a virulent campaign in the German newspapers against Poland, the renewed tension under which Europe has been labouring has also been fostered by the activities of the Bavarian-born Gauleiter of Danzig, Herr Albert Forster, whose speeches, delivered before the marshalled throngs of the Free City on his return from interviewing the Führer at Berchtesgaden, heightened the acuity of the crisis. On August 18, after presenting regimental colours, Herr Forster carried out in Danzig the first official inspection of the local Heimwehr, or Home Defence Corps, which has been largely recruited from the legion of German "tourists" introduced into Danzig since early July. Speaking at the opening of the ceremony, the Reich representative declared

that Danzig was now protected against any attack by another State, adding, significantly, "we are now able to show our weapons—the world's most modern weapons—for the first time since the last German troops moved out of the city twenty years ago." On the following day, Herr Forster opened a new pontoon bridge across the Vistula, constructed in eight weeks to afford passage for heavy traffic to the East Prussian frontier. The exact position of this bridge is shown on the map of Danzig on page 332.

GERMANY'S "WESTERN WALL": THE SIEGFRIED LINE AND ITS AIR DEFENCE.



IN AN "AIR-DEFENCE ZONE" OF GERMANY'S "WESTERN WALL" OF DEFENCE: TWO POSITIONS IN THE SIEGFRIED LINE, SHOWING (LEFT) A FORM OF PREDICTOR AND ITS CREW, AND (RIGHT) A LARGE ANTI-AIRCRAFT GUN.



A "FORT," SAID TO BE INVULNERABLE AND CAPABLE OF CONTAINING 2000 PERSONS: POSSIBLY DESIGNED AS AN OBSERVATION-POST; NAMED AFTER BOELCKE, THE GERMAN WAR AIR ACE.



A DEFENSIVE MEASURE AGAINST LAND ATTACK—THE CAP OF ONE OF THE UNDERGROUND POSTS—THE SLITS, WHICH CAN BE FILLED IN AT WILL, BEING, APPARENTLY, FOR MACHINE-GUNS, AS WELL AS OBSERVATION.



UNDERGROUND SLEEPING QUARTERS IN THE SIEGFRIED LINE, SHOWING THE STEEL-SPRUNG "BEDS" PROJECTING FROM THE WALLS, AND THE WASHING-TRoughS—RUNNING WATER BEING LAID ON.



CAMOUFLAGING THE ENTRANCES AGAINST THE BOMBER—WIRE NETTING IS STRETCHED ACROSS THE HOLLOWES CONTAINING THE ACTUAL DOORS (AS SEEN ABOVE AND ON LEFT); THE NETTING IS THEN COVERED WITH GRASS, MAKING THE OPENINGS INVISIBLE FROM THE AIR.

These recent photographs of the Siegfried Line, Germany's "Western Wall" of defence, are of particular interest in illustrating the anti-aircraft measures in the "air-defence zones." First, hostile aircraft flying over the Line will be forced by anti-aircraft guns to fly very high, so that accuracy of bombing aim will be greatly diminished. Should the plane fly lower, it encounters a curtain of fire a kilometre deep. Effective bombing operations are made still more difficult by means of camouflage: gun-emplacements, and entrances being masked by wire-netting. On top is placed grass; with the result, it is stated, of virtual invisibility from the air. Conditions for the men in the Siegfried Line appear to be more than adequately planned. In the

sleeping quarters, which recall those on board ship, the minimum of space is taken up by the steel-sprung "beds" projecting from various levels. Running water and washing-troughs are provided. One of the dangers, of course, of such elaborate systems of underground fortification, when on low-lying ground is that of flooding, either during peace-time or hostilities: thus, on August 12, it was reported that fortifications facing the Rhine had been flooded, causing the hasty construction of new forts on higher ground. Recently a documentary film was made of the Siegfried line: in Germany it was officially declared to be of "value for exhibition to children." (Photographs by A.P., Wide World, and Keystone.)

WATCHED BY A CALMLY RESOLUTE NATION: STATESMEN IN DOWNING STREET.



LORD HALIFAX, THE FOREIGN MINISTER, ARRIVING AT NO. 10.



MR. LESLIE BURGIN, MINISTER OF SUPPLY, IN DOWNING STREET.



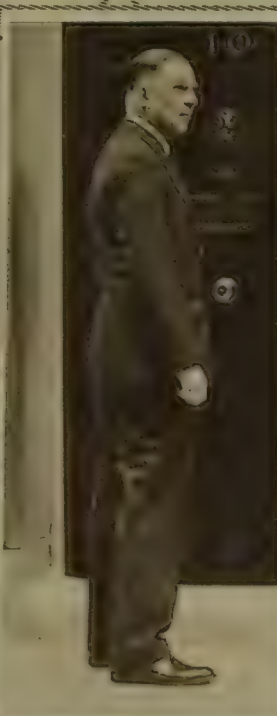
SIR JOHN ANDERSON, LORD PRIVY SEAL AND MINISTER FOR CIVILIAN DEFENCE.



SIR KINGSLEY WOOD, AIR MINISTER, ARRIVES WITH A THOUGHTFUL AIR.



MR. HORE-BELISHA, WAR MINISTER, WHO FLEW BACK TO ENGLAND FROM FRANCE.



SIR ROBERT VANSITTART, CHIEF DIPLOMATIC ADVISER TO THE GOVERNMENT.



THE PREMIER: MR. CHAMBERLAIN, WITH MRS. CHAMBERLAIN.



ADMIRAL LORD CHATFIELD, MINISTER FOR THE CO-ORDINATION OF DEFENCE.



SIR SAMUEL HOARE, THE HOME SECRETARY, ON HIS WAY TO DOWNING STREET.



MR. ARTHUR GREENWOOD, ACTING LEADER OF THE OPPOSITION.



LORD STANHOPE, THE FIRST LORD OF THE ADMIRALTY.



MR. M. MACDONALD, SECRETARY FOR THE COLONIES.



MR. WALTER ELLIOT, MINISTER OF HEALTH.



MR. S. M. BRUCE, HIGH COMMISSIONER FOR AUSTRALIA.

The news of the project for a non-aggression Pact between Germany and Soviet Russia resulted in intense activity in Whitehall. Mr. Chamberlain had already returned to London in view of the deterioration of the international situation. On August 21 he saw Lord Halifax and also Mr. Greenwood, the acting Leader of the Opposition. Mr. Hore-Belisha hurried back from the South of France, stopping in Paris for consultations with the French authorities, and concluding his journey by air. On August 22 Mr. Chamberlain took his usual morning walk before 10 o'clock,

and Mrs. Chamberlain accompanied him. Callers at No. 10 that morning included Sir Kingsley Wood, Secretary of State for Air, Sir John Simon, and Dr. Kordt, the German *Chargé d'Affaires* in London. Mr. S. M. Bruce, High Commissioner for Australia, had an interview with the Premier. A Cabinet meeting began at 3 p.m. A *communiqué* issued afterwards included the statement that a non-aggression Pact between Germany and Russia would in no way affect our obligations to Poland; and that Parliament would be summoned and asked to pass the Emergency Powers (Defence) Bill.

**Dictators and Leaders of Democracy:
Men whose decisions may affect millions of lives.**



M. EDOUARD DALADIER.
Prime Minister of France and Minister of National Defence.



VISCOUNT HALIFAX.
Secretary of State for Foreign Affairs for Great Britain.



MR. NEVILLE CHAMBERLAIN.
Prime Minister of Great Britain, First Lord of the Treasury, and Leader of the House of Commons.

**Controlling the Destinies of Nations:
Statesmen faced with the problem—peace or war?**



MR. FRANKLIN ROOSEVELT.
President of the United States and Commander-in-Chief of the Army and Navy.



HERR ADOLF HITLER.
Führer and Chancellor of Germany.



M. JOSEF STALIN.
General Secretary of the Central Committee of the Party in the U.S.S.R.



SIGNOR BENITO MUSSOLINI.
Prime Minister of Italy; Chief of the Government; Minister of the Interior, and of the Armed Forces.

(Continued.)
pact. Should Germany feel justified by what she considers a diplomatic triumph in making an attempt to seize Danzig, it would undoubtedly lead to the gravest consequences. On these pages we reproduce portraits of eight men who may, within the next few days, have to make decisions which will affect the lives of millions of people. If the Soviet should decide to pursue a policy of isolation it would leave her free to make a firm stand against the Japanese, and would probably lead to a split in the Rome-Berlin-Tokyo axis. Portraits of the Polish leaders appear on "Our Notebook" page.

AT the time of going to press, there seems to be no doubt that a non-aggression pact will be signed between Germany and the Soviet. The announcement given out by the German official news agency stated: "The German Government and the Soviet Government have come to an understanding with regard to the conclusion of a non-aggression pact. The German Foreign Minister, Herr von Ribbentrop, will arrive in Moscow on Wednesday (August 23) to bring the negotiations to a conclusion." In some quarters it is believed that the whole diplomatic balance of Europe will be altered by the (Continued opposite.)

A PICTORIAL SURVEY: ROYAL OCCASIONS AND OTHER NEWS EVENTS.



THEIR MAJESTIES AT BALMORAL: THE KING AND QUEEN WITH PRINCESS ELIZABETH AND PRINCESS MARGARET, WHO CELEBRATED HER NINTH BIRTHDAY ON AUGUST 21, DRIVING TO CRATHIE CHURCH.

When the King and Queen, with Princess Elizabeth and Princess Margaret, drove from Balmoral to attend Morning Service at Crathie Church on August 20 they were greeted by one of the largest crowds ever seen at Crathie. On the following day, Princess Margaret celebrated her ninth birthday at Balmoral Castle with the King and Queen, Princess Elizabeth, and young friends now resident in the neighbourhood. After a birthday tea-party, the first films taken by Princess Elizabeth with her cine-camera were shown to the guests. (Keystone.)



A DELIGHTFUL PHOTOGRAPH OF PRINCESS ALEXANDRA AND PRINCE EDWARD IN A WHEATFIELD.

While the Duke and Duchess of Kent have been spending a holiday on the Continent, in preparation for the arduous duties they will have to perform when his Royal Highness takes up his post as Governor-General of Australia, their children have been staying at St. Margaret's Bay, Kent. (B.I.P.)



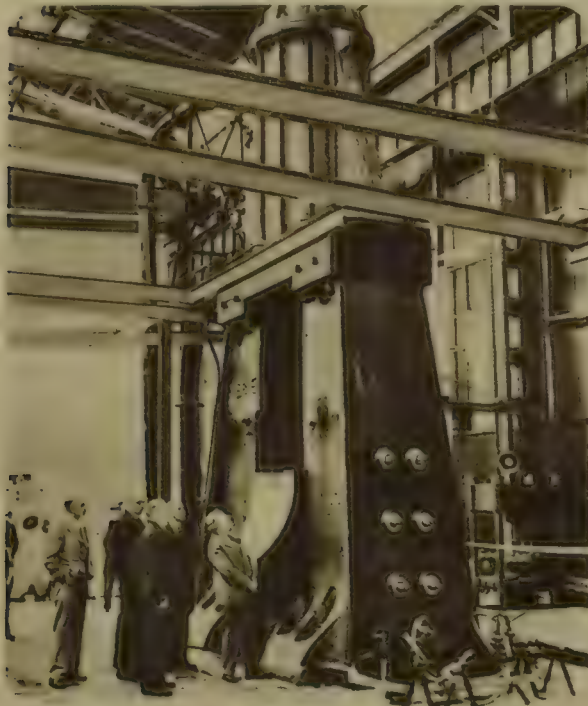
A SCEPTRE-LIKE OBJECT FROM SUTTON HOO, ON EXHIBITION AT 145, PICCADILLY; THE HEAD, ENLARGED, SHOWN ON THE RIGHT.

This ceremonial object, made of whetstone, with Mrs. Pretty's permission, is to form part of a selection from the Saxon treasures found on her estate at Sutton Hoo, which, it is hoped, will shortly be seen at the Exhibition of Royal and Historic Treasures at their Majesties' old home, 145, Piccadilly. This object, Saxon about 20 in. long, is carved with masks of a king, probably of Raedwald.



COMMEMORATING THE FIRST SHOT FIRED BY THE BRITISH EXPEDITIONARY FORCE IN THE GREAT WAR THE INAUGURATION OF A MEMORIAL AT CASTEAU, NEAR MONS.

A memorial commemorating the first shot fired by the British Expeditionary Force in the Great War was unveiled on August 20, at Casteau, near Mons, in the presence of Belgian and British representatives. The shot was fired by Corporal E. Thomas, 4th Royal Irish Dragoon Guards, on August 22, 1914, at a patrol of German Uhlans on the Mons-Brussels road. Corporal Thomas died in February, but his widow and their daughter attended the ceremony. Our photograph shows the scene after the unveiling. (Planet.)



THE WORLD'S LARGEST DROP-HAMMER: SIR KINGSLEY WOOD EXAMINING THE MACHINERY AFTER THE INAUGURATION.

Sir Kingsley Wood, Secretary of State for Air, inaugurated the world's largest drop-hammer at the new factory of High Duty Alloys, Ltd., at Redditch, on August 16. It is being used to stamp out aero-engine parts in aluminium alloys, and falls with a drop equal to 29 tons. The structure supporting the hammer rises some 30 ft. above the ground. (Topical.)



GAS-PROOF, AIR-CONDITIONED, AND EQUIPPED WITH INDEPENDENT LIGHTING AND HEATING CIRCUITS, AND WITH SOUND-DEADENED TELEPHONE BOOTHS: THE CONTROL-ROOM OF LONDON'S CIVIL DEFENCES.

The intricate machinery built up in the past four months to meet sudden contingencies during wartime in matters of A.R.P. is now in full working order at the London Regional Control Centre—No. 5 of the twelve regions into which Britain has been divided for A.R.P. administrative purposes—situated in a basement in Kensington. In war this would act as a link between the Home Office, the Region itself, and the nine groups of local authorities' areas comprised in No. 5 Region. If mobile resources were insufficient, a request for outside aid would be telephoned to the Regional Centre. (L.N.A.)

A MOMENTOUS JOURNEY: HERR VON RIBBENTROP'S FLIGHT TO MOSCOW.



A COMPLETE REVERSAL OF GERMAN POLICY: HERR VON RIBBENTROP, THE GERMAN FOREIGN MINISTER, LEAVING HERR HITLER'S PRIVATE AEROPLANE IN WHICH HE FLEW TO MOSCOW TO NEGOTIATE A NON-AGGRESSION PACT.

The announcement that Herr von Ribbentrop, the German Foreign Minister, would visit Moscow to conclude a pact of non-aggression with the Soviet Government, was made on August 21, following a long conference between Herr Hitler, Herr von Ribbentrop, and Herr von Papen, German Ambassador in Turkey, at Berchtesgaden. On August 22 the German Foreign Minister flew to Berlin in the Führer's private aeroplane, the new Focke-Wulf Condor aircraft "Grenzmark." In the evening he continued his journey by air and flew to Königsberg, East Prussia, arriving in Moscow on August 23. Herr von Ribbentrop was accompanied by Herr Gaus,

Under-Secretary of State and the Foreign Office legal expert, Herr Schmidt, of the Foreign Office, and other experts. On August 22 the British and French Ambassadors were in conference with M. Molotov, Soviet Prime Minister and Foreign Commissar, and it was believed that they asked for an explanation of the developments regarding the Russo-German pact in view of the fact that the Anglo-French-Soviet conversations are still in progress and staff talks are being held. It will be recalled that a Russo-German trade pact was signed in Berlin on August 19, whereby the Soviet will supply raw materials in exchange for "high-grade manufactured goods." (A.P.)

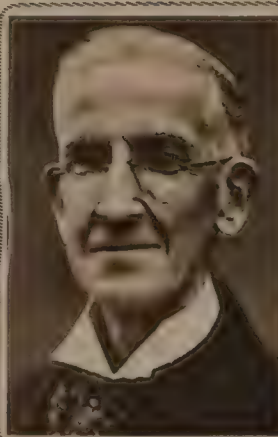
PEOPLE IN THE PUBLIC EYE: PERSONALITIES AND EVENTS OF THE WEEK.



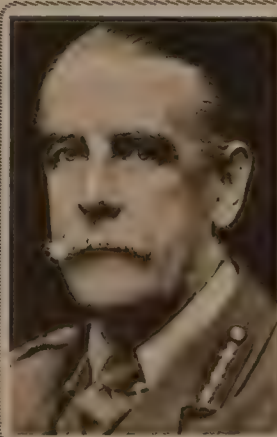
COMMANDER F. WILD.
The well-known South Polar explorer. Died August 20; aged sixty-five. He was engaged in all the expeditions in which Shackleton penetrated the Antarctic, and was also a member of the Australasian Antarctic Expedition under Sir Douglas Mawson.



CANON W. E. BARNES.
Emeritus Professor of Divinity and Emeritus Fellow of Peterhouse, Cambridge. Died August 17; aged eighty. Curate in St. John's Parish, Lambeth, 1883-1885. Was Hulsean Professor of Divinity, 1901-34. Wrote "Gospel Criticism and Form Criticism" (1936).



MR. MACNEILL WEIR, M.P.
Socialist M.P. for Clackmannan and East Stirling. Died August 18. For seven years Parliamentary Private Secretary to Mr. Ramsay MacDonald; of whom he later became a very severe critic, particularly in his book, "The Tragedy of Ramsay MacDonald."



GENERAL SIR EDWARD BULFIN.
Died August 20; aged seventy-six. Commanded a corps (the 21st) in Allenby's conquest of Palestine and Syria. Served in South African War; commanded 28th Division, 1914-15; and 60th Division, 1915-17.



MISS AGNES GIBERNE.
A well-known writer on popular science. Died August 20; aged ninety-four. Author of such popular scientific works as "Sun, Moon and Stars," "This Wonderful Universe," etc., in which she was a pioneer, and of a large number of books for girls.



MR. B. WALTON O'DONNELL.
The well-known conductor, who played a large part in the creation of the B.B.C. military band. Died August 21; aged fifty-two. Before joining the B.B.C. he was conductor of the Royal Marines Band at Deal.



MR. REGINALD LEEPER, C.M.G., C.B.E.
Appointed British Minister in Bucharest. Has been head of the News Department of the Foreign Office since 1929. Born at Sydney, New South Wales, March 25, 1888. Was in the Intelligence Bureau of the Department of Information, 1917. Entered Foreign Office 1918 as temporary clerk.



A HOLIDAY VISIT WHICH HAS CREATED MUCH DISCUSSION: COUNT CSAKY, THE HUNGARIAN FOREIGN MINISTER, WITH HERR VON RIBBENTROP (LEFT).

Count Csaky, the Hungarian Foreign Minister, recently returned to Budapest after what has been officially described as a holiday visit to Germany and Italy. During his holiday he had long discussions with Herr von Ribbentrop, the German Foreign Minister, the German Minister of the Interior, Dr. Frick, with whom he stayed for some days, the Italian Foreign Minister, Count Ciano, and Signor Mussolini.



SIR ALBERT SEWARD.
President of the British Association, whose annual meeting will take place this year, from August 30 to September 6, at Dundee. Professor of Botany at Cambridge, 1906-36, and Master of Downing College, 1915-36. Awarded the Royal Medal (1925), Wollaston Medal (1930), and Darwin Medal (1934).



LIEUT. MORICE G. MACLEOD, R.N.
On August 18 an official announcement giving particulars of the staff accompanying the Duke of Kent on his assumption of the office of Governor-General of Australia stated that Lieut. M. G. Macleod, R.N., had been appointed an A.D.C. to his Royal Highness, who leaves England in October.



MR. FRITZ KUHN.
Leader of the German-American Bund into whose "Un-American" activities a special official Committee has been holding an investigation. His brother is a judge of the German Supreme Court. Giving evidence on August 18, he insisted that the Bund had never pledged loyalty to a foreign Power.



AT GENEVA FOR THE OPENING OF THE TWENTY-FIRST ZIONIST CONGRESS: (FROM L. TO R.) DR. WEIZMANN, MR. BEN-GURION AND MR. DAVID HACCHEN.

The twenty-first Zionist Congress opened at Geneva on August 16. Dr. Weizmann, president of the World Zionist Organisation, made the opening speech in which he referred to the grave deterioration in the Jewish position, and criticised the White Paper proposals for Palestine. He is seen in the above photograph with Mr. David Ben-Gurion, chairman of the Zionist Executive in Jerusalem, and Mr. David Hacchen, Deputy Mayor of Haifa.



THE TURKISH MANOEUVRES: PRESIDENT ISMET INONÜ (CENTRE) DISCUSSING OPERATIONS WITH M. REFIK SAYDAM, PRESIDENT OF THE COUNCIL, AND GENERAL FAHREDDIN ALTAY.

The Turkish Army manoeuvres began on August 15 and were expected to continue until August 25 when a full-day parade of 100,000 troops was to take place at Adrianople. The manoeuvres have been notable for their magnitude and importance, and have extended to the east and north-east of Adrianople. The President of the Republic, General Ismet Inönü, and the President of the Council watched some of the exercises, and are seen discussing them with General Fahreddin Altay.

BOOKS OF THE DAY.

By CHARLES E. BYLES.

CASTING about for a topical peg whereon to hang some biographical works about notabilities of the seventeenth and eighteenth centuries, whose lives range from the reign of Charles II. to that of George III., I found one, very conveniently, in the Press reports of Mr. Bernard Shaw's new play, "In Good King Charles's Golden Days." The Charles of Mr. Shaw's choice, of course, is the monarch whom a Puritan would consider too merry to be good. I have not yet seen the new play—that, I hope, is a pleasure to come. I gather from the critics, however, that Mr. Shaw has laid his scene at Cambridge, a city then, as now, "handy for Newmarket." He has, so to speak, played Pygmalion to the statue of Newton in Trinity Chapel, and brought together in that philosopher's rooms many of the remarkable people of the Restoration period, including Charles himself, his brother, the Duke of York (afterwards James II.), George Fox the Quaker, and, for lighter relief, Nell Gwynne and the Duchesses of Portsmouth and Cleveland. There they discuss, in the Shavian manner, all things in heaven and earth. Finally, Charles goes off to Newmarket to see his wife, Catherine of Braganza, to whom he discourses on the art of governing the English.

According to one critic of Mr. Shaw's play, Charles II. remarked that Scotland offered "a peculiarly unpleasant mixture of religion and brains." This brings me to a glimpse of the Merry Monarch at Newmarket presented in a notable new addition to Jacobite literature—"JOHN GRAHAM OF CLAVERHOUSE." By Alistair and Henrietta Tayler, authors of "1715: the Story of the Rising," and "1745 and After." Illustrated (Duckworth; 12s. 6d.). This is one of the series of admirable books in which these collaborators (brother and sister) have thrown so much fresh light on various phases of Stuart history. Their literary partnership was unhappily dissolved recently by the death of Mr. Alistair Tayler, but this volume, finished shortly before he died, represents the culmination of their joint life-work. Regarding its hero we read: "John Graham of Claverhouse, Viscount of Dundee, described in verse as 'the last of the Scots,' should more correctly be commemorated as 'the first of the Jacobites.' . . . Dundee first raised the torch which was to be carried with varying success for nearly a hundred years."

The above-mentioned interview with Charles II., occurred in 1683, when Colonel Graham (as he then was) travelled south with important despatches for the King and the Duke of York on affairs in Scotland. "Claverhouse," we read, "proceeded first of all to Newmarket, where Charles II. and his brother were then in residence. Newmarket had been well known as a racing centre from the reign of James I. of England, though at that time there was more coursing and hawking than horse-racing. During the visits of Charles II., a palace, no longer existing, was built on the site of the lodge occupied by James I. . . . Life at Newmarket was exciting and strenuous. Claverhouse complains to Queensberry that 'it is hard to gate any business done here. I walked but nyn mylles this morning with the King, besides cock-fighting and courses . . . the Deuk hunts besids going wherever the King goes.'"

Next on my list (in racial as well as chronological order) comes an admirable memoir, claimed to be the first exhaustive one, of another noted Scotsman born some twelve years before Dundee's death at Killiecrankie. It bears the title, "THE REAL ROBINSON CRUSOE." Being the Life and Strange Surprising Adventures of Alexander Selkirk of Largo, Fife, Mariner." By R. L. Mégroz. Illustrated (Cresset Press; 12s. 6d.). Incidentally, there is an interesting allusion to the confused political situation in Scotland in the year of Killiecrankie. "In the disturbed period of the Revolution," writes the author, "while Selkirk was growing up, the people of Largo showed themselves to be predominantly Presbyterian and anti-Jacobin. The disturbances accompanying the establishment of Dutch William on the English throne led to disorders which figure prominently in the parish records. In 1689, for instance, when Selkirk was a lad of thirteen, a year after the Revolution, the dislike of Episcopacy broke loose in Largo in a sudden uprising of the old Cromwellian politics. . . . Selkirk and his brothers were involved."

Mr. Mégroz recalls that he first began to study the Alexander Selkirk literature when writing a radio play about him, broadcast by the B.B.C. last year. His researches revealed some hitherto unpublished information, and were also of negative value by enabling him to refute certain unfounded legends, such as the story that Defoe met Selkirk at Bristol. The main thing is, however, that the author retails Selkirk's romantic story in a crisp and lively vein suited to the present generation of readers. He points out that the desert island episode, which influenced Defoe and inspired Cowper's familiar poem, was, after all, only one among many adventures in Selkirk's eventful career. Here we get a well-balanced survey of his whole life, including his matrimonial entanglements.

Regarding the antiquity of the desert-island theme, the author says: "Even in England it had been used before in various ways, notably by Shakespeare in 'The Tempest.' But the most important of the precursors of 'Robinson Crusoe' is the twelfth-century story of Hayy ibn Yaqzan, by Ibn Tufail . . . it was translated into English in 1708, eleven years before the publication of 'Robinson Crusoe,' and while Selkirk himself was still marooned on his island. . . . I don't . . . doubt that Defoe had read it before writing 'Robinson Crusoe.'"

Turning to more modern variations on the same theme, Mr. Mégroz writes: "There have been other stories in

which first gave shape and direction to what had formerly been little more than an inchoate mass of ideas, floating in the English mind. This was Burke's greatest achievement, and his legacy to his country. This is the reason why Burke is the most frequently quoted of any statesman . . . The study of politics is an art and not a science; no exact rules can ever be laid down for it. But to those who may wish to acquire that art, a knowledge of Burke is the beginning of wisdom."

There is much allusion to Burke in a new biography of a statesman who rivalled him in oratory and was called by Fox "the Irish Demosthenes," namely, "HENRY GRATTAN AND HIS TIMES." By Stephen Gwynn. With 8 Illustrations (Harrap; 15s.). This book includes a fragmentary journal, hitherto unpublished, by Sir Laurence Parsons (afterwards Earl of Rosse), a prominent figure in Grattan's Parliament. Grattan himself, the man who, by his eloquence and patriotism, gave Ireland eight years (1782-1790) of legislative independence, receives here a worthy memorial from an eminent Irish writer of our own time, which will rank high in Irish political literature.

Grattan retired from the Irish Parliament in 1797, and during the rebellion of the United Irishmen in 1798 was living in England. Afterwards he sat in the united Parliament in London from 1805 till his death, in 1820. One of his speeches contains words which, *mutatis mutandis*,

ring with a sinister significance to-day. Speaking on May 25, 1815—three weeks before Waterloo—he differed from the Whigs who were inclined to leave the French to their own devices. "I agree with them," he declared, "in deprecating the evil of war; but I deprecate still more the double evil of a peace without securities and a war without allies. . . . Sir, the French Government is war; it is a stratocracy, elective, aggressive and predatory; her armies live to fight and fight to live; their constitution is essentially war, and the object of that war the conquest of Europe."

Both Grattan and Burke—the latter as protagonist in the impeachment of Warren Hastings—figure in the hectic life-story of the dramatist-politician who seconded Burke and achieved an oratorical triumph in that historic trial. His career is pictured in a vivaciously satirical style, appropriate to the begetter of Joseph Surface, in an entertaining book entitled, "HERE LIES RICHARD BRINSLEY SHERIDAN." By Kenelm Foss, author of "The Double Life of J. M. W. Turner." Illustrated (Secker; 16s.). The present biographer is hostile towards Burke, attributing the impeachment of Hastings to his "rabid fanaticism."

It is sad to recall that, after so brilliant a career as a dramatist, theatrical proprietor and politician, Sheridan ended his days in debt, disease, and penury. His wit and charm, however, still fascinated his friends. Thus, for example, we read: "Samuel Rogers, banker as well as poet, always made him welcome at his house. Here he met Byron, who . . . would sit up night after night to listen to him with Rogers and Tom Moore sitting by. . . . Byron left for Italy, and was still there when Sheridan died. 'Poor dear Sherry!' he exclaimed before departure. 'What a wreck is that man! And all from bad pilotage: for no-one ever had better gales, though now and then a little too squally.' . . . Before Byron left England, he induced Sheridan to inspect new Drury Lane, and see the latest rage of London, Edmund Kean, whose performance as Othello had been sufficiently terrifying to throw Byron into a fit."

This last allusion serves to introduce another attractive biography, wherein the theatrical life of the period is portrayed without any admixture of "raving politics"; to wit—"KEAN." By Gilles Playfair. Illustrated (Bles; 12s. 6d.). One of the illustrations shows Kean as Othello. The author recalls that one of those who helped Kean towards London and fame was Byron's former schoolmaster. Describing a Shakespearean production at Barnstaple, apparently in 1813, he writes: "Dr. Joseph Drury came over from his country house at Goulay to see Edmund Kean perform . . . As headmaster of Harrow School, he had been known as a disciplinarian. . . . But he had also been liked for his sympathy, his kindness and understanding. Had he not won his way even to Byron's perverse heart? . . . He took an almost paternal interest in the queer, untutored little man who acted with such fire and brilliance."



ALMOST CERTAINLY THE ANCHOR OF THE "BOUNTY," SLIPPED BY THE MUTINEERS IN THEIR HASTE TO LEAVE TAHITI IN 1789: A RELIC RAISED FROM THE SEA-BED AFTER 150 YEARS, ITS POSITION HAVING BEEN PRESERVED BY LOCAL TRADITION WITH COMPLETE EXACTITUDE.

The above illustration reaches us from a correspondent in Tahiti, Mrs. E. Hope Stuart Menzies, who draws attention to the interesting fact that the remembrance of the slipping of the "Bounty" anchor at Tahiti, owing to one of its flukes becoming fast embedded in the coral on the sea-floor of Papaoa Bay, was never forgotten by the local natives. The story was handed on from father to son with such topographical accuracy that the present chief of the district, by whose courtesy this photograph was taken, was enabled not long ago to locate the exact spot, and to raise the anchor, which he is stated to have offered to the British Admiralty, who, however, refused it. "The same fluke of the anchor that defied the mutineers," writes Mrs. Stuart Menzies, "remained embedded in the coral when the anchor was raised, which is why only one appears in the photograph."

our time also, among which the most popular was the pretty 'Blue Lagoon' of de Vere Stacpoole. . . . But what is important is an out-of-print novel by that many-sided genius, Sir Ronald Ross, who, so far from being content with medical research work which led to the discovery of how malaria was carried by mosquitoes, wrote poetry and several novels. The best of his novels is 'Child of Ocean.' . . . It compares interestingly with Tufail's and Defoe's stories." Selkirk himself, apparently, died at sea from a malaria or yellow fever epidemic to which many sailors succumbed, off the coast of Africa, in 1721.

Now we leave Scotland for Ireland, represented by three famous men—all sons of eighteenth-century Dublin. First of the trio in date of birth (1729) is the great political orator and writer whose career is recorded in "EDMUND BURKE": A Life. By Sir Philip Magnus, Bt. With 16 Illustrations, including 8 Contemporary Caricatures. (Murray; 15s.). This ably written biography of the statesman who, as the author says, "towered like an intellectual giant over the heads of his contemporaries," has strong claims to the distinction which arises from tapping hitherto unpublished sources of information. Sir Philip expresses his thanks to Earl Fitzwilliam for allowing him to use the Burke papers at Wentworth Woodhouse and to Mr. Thomas Wentworth-Fitzwilliam for permission to use those at Milton. "No previous biographer of Burke," he adds, "has been allowed access to his papers."

Towards the end of his book, Sir Philip sums up Burke's quality and influence as a political thinker. "The instinctive political empiricism of the average Englishman," we read, "now bears for all time the impress of the character and personality of Edmund Burke. It was Burke's genius

The World of the Theatre.

By IVOR BROWN.

HISTORY ON THE STAGE.

MR. SHAW'S new play, produced at the Malvern Festival, is called "In Good King Charles's Golden Days," and is described as "a history lesson." Since the Charles in question is Charles II. it would be inappropriate for me to discuss in this journal the accuracy of the Shavian portrait, since my colleague, Mr. Arthur Bryant, the brilliant biographer of that merry (or was he melancholy?) monarch knows so much more about it. But the return to the stage of the ever-popular Mr. Rowley and his inevitable Nell, under guidance of the great G.B.S., is an event which certainly calls for some comment on this page.

Mr. Shaw, anti-romantic as ever, believes that the romantic view of a merry and amorous monarch reduces to the level of a playhouse playboy and an orange-girl's flirt a man of curious ability and wide intellectual interests. In his "author's apology" Mr. Shaw is explicit in his claim to be a master in equity, handing out justice to the great misunderstood.

"As to Charles, he adoleseed as a princely cosmopolitan vagabond of curiously mixed blood, and ended as the first king in England whose kingship was purely symbolic, and who was clever enough to know that the work of the regicides could not be undone, and that he had to reign by

and his darkly glamorous presence. (If romance be the object, why have the romantic play-makers so much neglected the escape after Worcester, whose facts are as full of pure "theatre" as any legend or saga of the heroes?) What is particularly striking in modern historical plays is the insistence on equity. Mr. Shaw is not at all the Caroline propagandist, since the first business of propaganda as a rule, is the essentially silly one of pretending that your cause is wholly perfect and its leaders without stain or blemish. Mr. Shaw would never do anything so childish as that. He arrives as a magistrate: he has no interest in clearing anybody's reputation unless the eternal cause of justice demands it.

Would Shakespeare have understood this detachment? Shakespeare wrote historical plays, ancient and more or less modern, and primarily he wrote them because they

Shakespeare's English historical plays imply a call to national unity and vigorous patriotism, and are sometimes quite explicit on that subject. Those who believe that the plays were written by the Earl of Oxford suppose that the Earl's grant of £1000 from the secret service funds was intended by the Queen for playhouse propaganda. Oxford was to arrange the composition and production of historical plays which would preach the new ideas of Tudor nationalism with centralised sovereignty as against the old divided and destructive loyalties of baronial feudalism. This is no place to discuss the possibility of that authorship. The fact remains that the Tudor historical drama, whoever wrote it, was regarded first as a money-making entertainment of the Bankside, and secondly, as an instrument of national policy, never as a vehicle of justice for the martyrs of mistaken estimates and unfair reputation.

Not all modern composers of historical plays have this claim of abstract justice in mind. Some are interested chiefly in the comedy of state-affairs and like to score a mischievous point. Typical of this mood was Mr. Robert Sherwood's "The Road to Rome," in which the age-long mystery of Hannibal's refusal to seize the Romans' capital when it seemed at his mercy was given a sexual solution. But the prevailing mood of our time is one of rescue in the interests of justice. "Gordon Daviot" precisely met the modern taste when she (with Mr. Gielgud's most persuasive aid) presented Richard II. as an idealist of pacific and artistic inclination thwarted by a family circle of



JAMES BRIDIE'S COMEDY OF SCOTTISH UNIVERSITY LIFE, "WHAT SAY THEY?", IN WHICH THE POET-PORTER DAN BECOMES LORD RECTOR: (R. TO L.) DAN (CECIL TROUNCER), HIS NIECE ADA SHORE (YVONNE ARNAUD), PROFESSOR HAYMAN (ALASTAIR SIM), AND, SEATED AT HIS DESK, THE PRINCIPAL (ANTHONY BUSHELL.)

The central figure in Bridie's new comedy is Dan (Cecil Trouncer), the porter, who finally becomes installed as Lord Rector. He is also a poet and a dance-hall owner. He is helped to attain his lofty eminence by his dynamic niece, Ada Shore (Yvonne Arnaud).

offered to his ready pen great characters, eventful episodes, "good theatre," and plentiful opportunities for the kind of richly rhetorical verse which he could turn out in effortless abundance. His audience liked strong situations, conflicts of will, battles of heroes and their hosts. What does the

brutish, beevish barons instead of merely as a decadent and wastrel. Shakespeare's "Richard II." is a wonderful study of weakness expressed in wonderful poetry, but it seems to have no secondary purpose. "Richard of Bordeaux" had at the back of it the idea of justice which is so typical of our time. That idea has animated G.B.S. in his portrait of the reflective, broad-minded, self-critical Charles II., whose name must be lifted from too constant association with Sweet Nell and Old Drury. Mr. Shaw sees to it that not only his fair ladies take the stage, but his fair thoughts and ready wit as well. So justice claims, so equity insists. The result is not "a play" in the ordinary sense. It is "fair play" instead.



STRIFF AT THE UNIVERSITY IN "WHAT SAY THEY?": DAN, RESTRAINED BY HIS NIECE ADA SHORE, AT ODDS WITH THE DOOR PROFESSOR HAYMAN, WHO IN HIS TURN IS RESTRAINED BY THE UNIVERSITY'S PRINCIPAL.

his wits and not by any real power they had left him. Unfortunately, the vulgarity of his reputation as a Solomonic polygamist has not only obscured his political ability, but eclipsed the fact that he was the best of husbands. Catherine of Braganza, his wife, has been made to appear a nobody, and Castlemaine, his concubine, almost a great historical figure. When you have seen my play you will not make that very second-rate mistake. So if you are at Malvern this August be sure not to miss it."

The adroit and charming Charles is contrasted with his awkward, obstinate brother James, to whom justice of another kind is strongly dealt. The final virtue of these verdicts can only be finally decided by omniscience: their effectiveness in the theatre depends on the thrust of dialogue and force of phrase, which Mr. Shaw still commands in superlative quality and abounding quantity.

The play is almost entirely a conversation-piece and has no plot. Mr. Shaw has imagined that some of the choice minds, spirits, and bodies of the time, who probably never met at all, did come together on a day of 1680 in Isaac Newton's rooms in Cambridge. Here indeed is a fine, confused meeting-house, for Charles II., George Fox, Kneller, the Duke of York (James the Second to be), as well as Newton, are found in conference with Nell Gwynn, the Duchess of Portsmouth, and the Duchess of Cleveland.

This distinguished, but unlikely, gathering is there for our entertainment. The essential purpose, however, is historical justice, as Mr. Shaw avows, the realistic righting of a wrong, created by the trashy-flashy romanticism which could never separate Charles from his spaniels, his women,

admiring Digges say in his prefatory verses to the First Folio? That he never did

hear a scene more nobly take
Than when thy half-sword - parleying
Romans spake.

The clash of steel and will were the simple attraction of the Tudor theatre, and Shakespeare knew it. But he, being more sensitive and profound than many of his auditors and patrons, was engrossed in character and a quenchless student of motive. So he drew his Caesar, Brutus, Cassius, and the like with a quick eye for personal truth. He came to unbury them, as it were, not to praise them; certainly not to alter the verdict of history and play the learned justicer.



A SCENE FROM SIR ROBERT VANSITTART'S COMEDY, "DEAD HEAT," PRODUCED AT MALVERN ON AUGUST 9: (L. TO R.) DAVIS THE BUTLER (MAITLAND MOSS), LORD FARNLEIGH (R. STUART LINDSELL), AND LADY FARNLEIGH (IRENE VANBRUGH).

The new play by Sir Robert Vansittart, Chief Diplomatic adviser to H.M. Government, is a comedy of life in the English counties. Its underlying theme is the troubles caused by the over-dramatisation of emotions. We ought, says Sir Robert in his preface, to follow "our own priceless and instinctive tepidity." The play has, nevertheless, a romantic ending, marriage meaning more to the hero than a safe seat in Parliament.

AN 83-YEAR OLD "G.B.S." ADVENTURES IN A NEW GENRE :

"IN GOOD KING CHARLES'S GOLDEN DAYS."



CHARLES II. LOOKS ON QUIZZICALLY WHILE NELL GWYNN AND THE DUCHESS OF CLEVELAND (DAFINE HEARD)—NOTORIOUS LADIES ABOUT THE COURT—UPBRAID EACH OTHER.



ISAAC NEWTON (CECIL TROUNCER) EXPLAINS TO A SCEPTICAL DUCHESS OF PORTSMOUTH (YVONNE ARNAUD) THAT THE EARTH GOES ROUND THE SUN.



CHARLES II. AND THE ARTIST KNELLER (ANTHONY BUSHELL): ANOTHER SCENE FROM THE NEW SHAW PLAY, PRODUCED AT THE MALVERN FESTIVAL ON AUGUST 12.



FOX, THE QUAKER, INVEIGHING AGAINST NELL GWYNN (EILEEN BELDON) FOR WANTONING WITH JAMES; (L. TO R.) LOUISE DE KÉROUILLE, DUCHESS OF PORTSMOUTH; FOX (HERBERT LOMAS), CHARLES II. (ERNEST THESIGER), NELL GWYNN AND JAMES (ALEXANDER KNOX).



CHARLES II. AND THE FUTURE JAMES II. DISAGREE ABOUT THE GOVERNMENT OF ENGLAND: JAMES UPHOLDING ABSOLUTE MONARCHY, AND VAUNTING LOUIS XIV., CHARLES REJOINS: "THIS IS A DEUCED FOGGY COUNTRY FOR SUN KINGS."

CHARLES II. CONCEIVED BY MR. SHAW AS A GOOD HUSBAND: THE KING, WIGLESS, RESTING IN THE BOUDOIR OF HIS QUEEN, CATHERINE OF BRAGANZA (IRENE VANBRUGH). AT NEWMARKET.

Mr. Shaw, who is now eighty-three, has contributed to this year's Malvern Festival a play in an entirely new Shavian genre. "In Good King Charles's Golden Days," which is discussed by Mr. Ivor Brown in his article on the opposite page, is, briefly, a series of brilliant discussions and verbal pyrotechnics, wittily illuminating the political, scientific and artistic movements of the period. In the first two scenes the setting is Isaac Newton's rooms in the Cambridge of 1680. Here are gathered Charles II.—plain Mr. Rowley to his friends—his brother James, Duke of York, afterwards the unlucky James II.; George Fox, the founder of the Quakers; Kneller

the artist; notorious ladies of the Court, such as the Duchesses of Cleveland and Portsmouth, and Nell Gwynn; and Isaac Newton himself. In the final scene, Charles is alone with his wife, Catherine of Braganza, in her boudoir at Newmarket. Here Charles is presented as an excellent husband, devoted to the worthy Catherine, who is equally devoted to him. Shaw himself describes the play as a "history lesson in three scenes." The characters, nevertheless, are very much characters; and the play sparkles with the best quality Shavian wit—but not excluding sheer fooling, as when a flustered Newton attempts to throw the Duke of York through the window.

BIG-GAME FISHING WITH A SCIENTIFIC BACKGROUND: AN

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE AMERICAN



DEMONSTRATING THE COIL-SPRING EFFECT OF A BLACK MARLIN'S BACKBONE, WHICH GIVES ADDED IMPETUS TO ITS NORMAL SWIMMING MOVEMENTS.



SHOWING ITS UNUSUAL, ALMOST ZEBRA-LIKE, COLORATION: A MARLIN BEING HAULED ABOARD A LAUNCH IN OTHEI BAY, NEW ZEALAND.



MR. AND MRS. LERNER WITH A DAY'S CATCH AT MAYOR ISLAND, BAY OF PLENEY (FROM L. TO R.) A MAKO SHARK, TWO STRIPED MARLIN AND A THRESHER SHARK.



A DAY'S CATCH BY THE EXPEDITION'S LEADER AT OTHEI BAY: MR. LERNER WITH A STRIPED MARLIN (LEFT) AND A BLACK MARLIN.

The photographs on these pages were taken during the recent Michael Lerner Australia-New Zealand Expedition of the American Museum of Natural History. The first main objective of the expedition was to make field and laboratory studies of the various kinds of the sword-fish and marlin families which inhabit tropical and South Pacific waters. These previous expeditions were led by Mr. Lerner to study the sword and marlin fishes of the West Indies, Nova Scotia and Cape Breton Islands. The present expedition secured a great deal of material which, when further studied, will yield more definite

knowledge of many problems concerning the differences between the various species of the marlin and sword-fishes in respect to their anatomy, habits, breeding-grounds, and migration routes. All of which is of great interest to big-game anglers, scientists, commercial fishermen, and many others. In New Zealand waters Mr. and Mrs. Lerner caught 35 big-game fish. These included 25 striped marlin, 8 mako sharks, 2 thresher sharks, and 3 black marlin. In Australia, at Bermagui, New South Wales, seven marlin were caught, of which five were black marlin; this indicates a remarkable concentration of black marlin.

EXPEDITION TO NEW ZEALAND FOR MUSEUM SPECIMENS.

MUSEUM OF NATURAL HISTORY. (COPYRIGHT RESERVED.)



TRYING TO SHAKE OFF THE HOOK BY LEAPING AND SKITTERING ALONG THE WATER: A REMARKABLE PHOTOGRAPH OF A STRIPED MARLIN JUMPING.



LEAPING IN PLAY NEAR THE LAUNCH: A PORPOISE JUMPING INTO A PATH OF SUNLIGHT ON THE SEA IN OTHEI BAY.

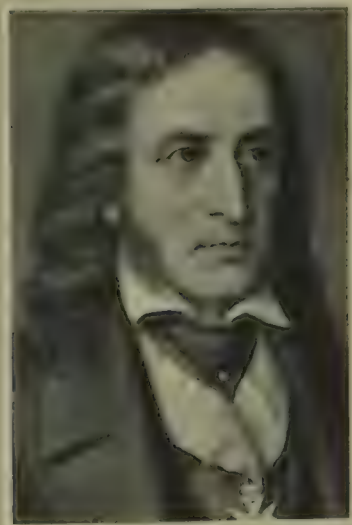
On one occasion two of these great fish struck the baits on Mr. Lerner's outriggers and were fought simultaneously. Both were boated within 35 minutes. Casts of several black marlin, striped marlin, mako sharks and threshers were made, to be used in preparing exhibits for the museum, and skeletons, skins and internal organs were also preserved. At present the different types of marlin which are found in the waters off Southern California, Japan, Hawaii, Australia, and New Zealand are tentatively classified under many different species. The material which is being collected by the Lerner

expeditions will be carefully studied in order to test the soundness of this classification. If the "black marlin" of Japan, Hawaii, Australia, and New Zealand all belong to the same species, there is probably at least a certain amount of migration and inter-breeding going on between these widely separated colonies of marlin. Collections were also made of the smaller fishes of New Zealand and Australian waters for systematic studies at the museum, and some members of the expedition flew to the island of Bali, where they secured a collection of over 900 small fishes representing 270 species.

THE CHARM OF MUSIC.

SOME THOUGHTS ON PAGANINI.

By FRANCIS TOYE.



PAGANINI HONoured BY HIS CONTEMPORARIES—AMONG OTHER AUTHORITIES WHICH CONFERRED DECORATIONS UPON HIM BEING THE CITY OF VIENNA, WHERE PAGANINI-WORSHIP BECAME A CRAZE.

IN the course of my article on Toscanini last month I mentioned the case of the Paganini furore during the early nineteenth century as a not dissimilar phenomenon. In fact, I suppose, as a description of the excitement caused by the great Genoese violinist, this was an under—rather than an over—state-

ment; nobody has, as yet, suggested that, to achieve such perfection as a conductor, Toscanini must have sold his soul to the Devil. The Devil, however, is out of fashion, so that perhaps with reflection and imagination a modern equivalent might be found! I leave this to anyone sufficiently interested.

Paganini is, momentarily, at any rate, again in the limelight. Next year Italy in general, and Genoa in particular, propose to celebrate his centenary by an international competition, with valuable prizes, open to all violinists except "Non-Aryans." So budding Menuhins, Kreislers, and Heifetzts would seem to be excluded; which is not uninstruc-

tive. To come nearer home, Rachmaninoff and Fokine have combined recently to produce at Covent Garden a ballet on the subject of Paganini based on the former's well-known Variations on a theme by the great violinist. I liked this ballet very well. It possessed the uncommon merit, in the first place, of conveying to the audience a portion, at any rate, of the extraordinary atmosphere that surrounded Paganini in his lifetime. It was not, as is so often the case in these semi-biographical excursions in the theatre, a mere travesty of the truth. More important still, perhaps, it was extremely effective as a ballet, pure and simple. Not all Rachmaninoff's music, by any means, least of all the typical flowing melody that constitutes the climax, has much in common with the sardonic, grotesque attributes of Paganini, but one was surprised to find, under Fokine's skilful choreographic treatment, how well most of it fitted the subject not only in general, but in particular.

Fokine's choreography was extremely ingenious. I did not find the first scene (which depicts the influence of Paganini on his audience) altogether satisfactory; it seemed a little confused. But the second and third scenes were first-rate. Why Paganini, the Genoese, should have been shown as primarily preoccupied with Florentine youths and maidens, I do not know; but the whole scene was so charming, so deliciously carried out, that pedantic cavilling

even principally, due to his incomparable technique, but to the hitherto unknown emotions that he succeeded in arousing in them. This is of considerable musical importance, because it explains why Paganini's music to-day, even when played by a virtuoso of the first order, usually fails to make any deep effect. It lacks the something that was given to it by its creator, who must have been endowed with a musical power and sensitiveness entirely peculiar to himself.

Paganini the man was at least equally extraordinary as Paganini the musician. As already stated, he was commonly believed to have sold his soul to the Devil. Indeed, one gentleman in Leipzig saw the Devil in the company of a beautiful lady listening to his concert. Legends about him were as countless as the number of his sins, and many people thought that he owed his unparalleled technique to the opportunity afforded by his enforced leisure in a prison cell! But leaving such spectacular and fantastic matters out of the question altogether, he remains extraordinary enough. He seems to have combined a most amazing vitality with a most wretched health, to have oscillated between remarkable generosity and incredible meanness. Rarely was there such a gambler and never such a Don Juan.

Yet Paganini's innumerable love-affairs scarcely seem to have been those of the ordinary rake. Obviously, Paganini had to have excitement at any cost, and if he could not find it in gambling, he found it in women, or *vice versa*. But there must have been much more in most of his love

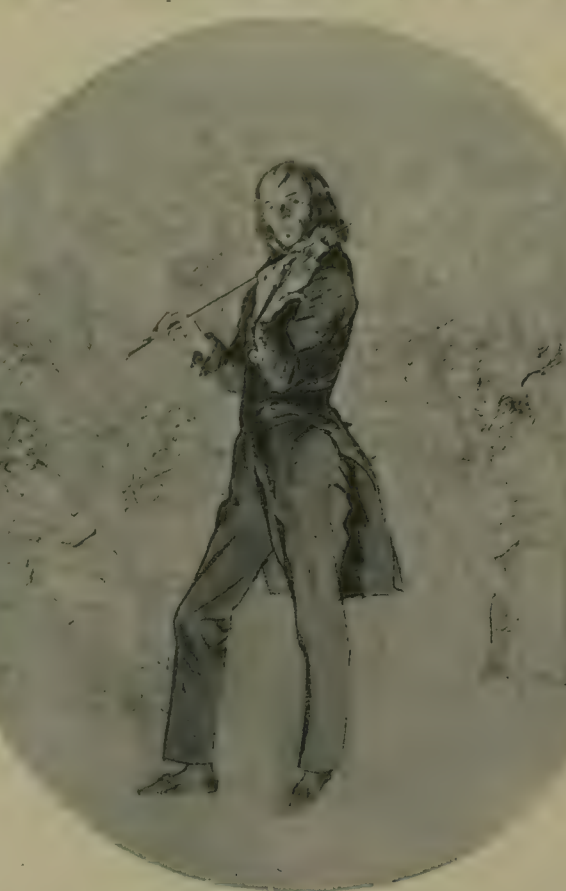
affairs than that. Indeed, he seems to have come nearer than anybody else to the famous conception of Don Juan as an idealist, pursuing woman after woman in the hope of finding a perfection in fact unattainable. I fancy that there is a great deal more to be said about this side of him than is contained in any of the biographies yet known to me.

I fancy, too, that he must have possessed something very like hypnotic power. But there; the whole story of the man is scarcely credible—from his amazing triumphs in every European country, often won in the face of resolute initial opposition, or, as in the case of England, of definite prejudice and dislike, to the sordid, revolting story of his death and the treatment of his body after death, flung, as it was, from one ditch to another. How many people realise that only within the last fifteen years has the corpse of the greatest violinist who ever lived found its last permanent resting place?

The importance of Paganini's place in the musical hierarchy depends, of course, ultimately, on the importance attached to virtuosity as such. I have explained above that Paganini should not be regarded as a virtuoso and nothing more, but that he was first and foremost a virtuoso can scarcely be denied. The only question is how far he approximates to men such as Liszt and Domenico Scarlatti, who, though also essentially virtuosos, contributed not only to the perfecting of the technique of their respective instruments, but made definite, substantial contributions to musical literature.

In the latter respect, few will claim that Paganini's contribution was of equal value, even though not so negligible as is generally supposed. As regards virtuosity, however, in its broadest possible aspect he was unquestionably their peer.

It is the fashion nowadays to treat the musical value of virtuosity with condescension, if not contempt, but perhaps this has been a little overdone. In all the arts there is a definite value, large or small according to its quality, attaching to virtuosity. For virtuosity, all things said and done, stands for a complete mastery of the fundamentals of an art. For instance, where the art of music is concerned a great virtuoso may be trusted to produce notes completely beautiful in themselves with an intonation impeccably accurate. His phrasing will never be careless or his rhythm slack. Needless to say, there are instances familiar to us all where a player less perfect from the technical point of view sees deeper into the meaning of the music. But virtuosity remains a guarantee of a certain degree of perfection as regards the production of pure sound, and, just as pure colour is of the first importance in the art of painting, pure sound, in its various and many implications, must be reckoned of the first importance in the art of music.



PAGANINI AS HE REALLY WAS: THE FINE DRAWING BY MACLISE SHOWING HIS DEBUT AT THE OPERA HOUSE IN LONDON.



PAGANINI'S COMPACT WITH THE DEVIL—A FANTASTIC EXPLANATION INVENTED BY SOME OF HIS CONTEMPORARIES FOR THE DIABOLICAL BRILLIANCE OF HIS VIRTUOSITY: A POPULAR LITHOGRAPH PUBLISHED IN 1830 SHOWING THE MAESTRO RECEIVING A LESSON FROM INFERNAL TEACHERS.



A MODERN EVOCATION OF THE LEGEND OF PAGANINI'S COMPACT WITH THE EVIL ONE: A SCENE FROM THE FOKINE-RACHMANINOFF BALLET, WHICH RECAPTURES THE SINISTER ATMOSPHERE SURROUNDING A GENIUS WITH A STRONG STREAK OF CHARLATANISM.

"Paganini," a Fantastic Ballet, was first given at Covent Garden this season. The artist is shown continually struggling against envy, defamation, scandal and gossip, and finally tortured by hordes of imitators. The music is Rachmaninoff's "Rhapsody on a Theme by Paganini."

of this kind seems a little impertinent. In a sense the last scene (which depicts the various forces for good and evil in the imagination of the violinist himself) was the most successful of all, providing, as it did, an admirable vehicle

those of the ordinary rake. Obviously, Paganini had to have excitement at any cost, and if he could not find it in gambling, he found it in women, or *vice versa*. But there must have been much more in most of his love

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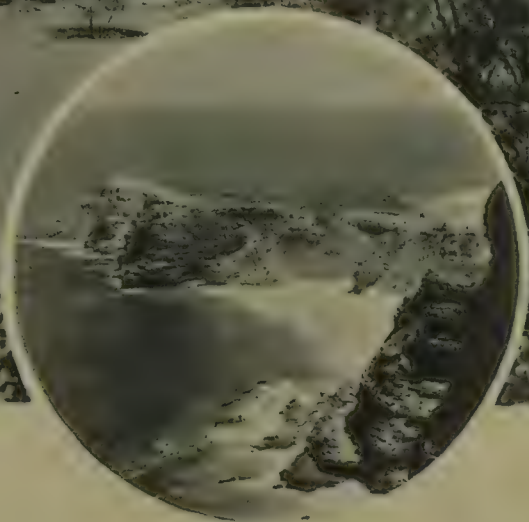
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SOUTH AFRICA





A PAGE FOR COLLECTORS.

FASHIONS IN CHINESE ART.

By FRANK DAVIS.

CHINESE art means a dozen things to a dozen different people; and one of the minor amusements of this not very perfect world is to listen to each of these twelve individuals explaining why his particular interest is the only one that matters—or ought to matter—to a person of sense and sensibility. To some it will be represented by majestic, monumental bronzes half as old as time; and to such enthusiasts the suaver, more gracious forms made in the same material, which are a mere two thousand, and not three thousand years old, will appear trivial examples of modern decadence. Others, mostly of an older generation, will perhaps render lip-service to the beauty and power of the very ancient objects which have been brought to the attention of collectors during the past thirty years, but reserve their wholehearted admiration for the triumphs of the potters of the seventeenth and eighteenth centuries, when colour in miraculous combinations was combined with simple shapes and exquisite quality of porcelain. To others, again, not one of the crafts in which this extraordinarily gifted people attained to such skill can compare with the greater and more subtle art of painting, wherein a profoundly moving philosophy of life was expressed with the nuances a European has learnt to distinguish in music, but hardly yet in visual form—for, on the whole, our ears are more delicate than our eyes, and most of us distinguish between

Chinese art, and reasonably good exercise for their eyes. The differences in style and feeling between the first two and the others is well enough marked to make a long explanation unnecessary. But Fig. 4, though akin in spirit to Fig. 3, actually derives from a different mentality altogether—not Chinese at all—and marks a distinct epoch of taste, not of China, but of Europe.

The two little musicians of Figs. 1 and 2 have certain quite obvious qualities. As pottery figures,

without knowing it, as "baroque" (to use the normal academic phraseology) as any of his contemporaries in Europe during the seventeenth century. And this brings us to the very attractive object of Fig. 4, an extremely good example of the compliments paid to Chinese genius in Europe during the eighteenth century. It is formed of two porcelain coral-red bowls, one inverted upon the other, with ormolu rims and base, and crowned by an ormolu figure. The more

austere collector is a trifle shocked by the addition of ormolu to admirable Chinese porcelain, and he is fully entitled to his opinion. None the less, the French craftsman who thus so cleverly gilded the lily about 1750 had not the least intention of shocking anyone—he looked upon the porcelain bowls as worthy of his own skill, much as the Elizabethan silversmith paid honour to the few wonderful pieces of Chinese porcelain which reached England by giving them silver mounts. That is by the way. What seems to me of greater interest is his notion of a Chinese figure. It is uncommonly pretty, and yet, except superficially, not in the least Chinese, neither of the T'ang period, nor yet of his own time. He has interpreted the language of the painter of the vase in Fig. 3; but his interpretation remains in essentials as French as the Louvre or a painting by Watteau. With the best will in the world, he has been unable to forget his own background and upbringing. Small blame to him, for none of us can do that. At the same time, it is poles apart from the classic type of the T'ang figurines; they, in



FIG. 1. FROM A BURIAL MORE OR LESS CONTEMPORANEOUS WITH THE RECENTLY-DISCOVERED ANGLO-SAXON KING'S TUMULUS AT SUTTON HOO, BUT REVEALING INCOMPARABLY MORE SOPHISTICATION: A SMALL POTTERY FIGURE OF A WOMAN MUSICIAN, FROM THE TOMB OF A CHINESE NOBLEMAN OF THE T'ANG DYNASTY (618-907 A.D.), ONE OF THE GREAT PERIODS OF CHINESE HISTORY.



FIG. 2. MANUFACTURED AFTER THE UNIFICATION OF ALL CHINA BY KAO TSU (REIGNED 618-627 A.D.), THAT A DEAD NOBLEMAN MIGHT HAVE MUSIC IN THE OTHER WORLD, AS WELL AS HOUSES AND CAMELS, CONCUBINES AND GROOMS: A CHARMING CHINESE POTTERY FIGURE OF A WOMAN MUSICIAN, PRODUCED DURING THE T'ANG DYNASTY. (Figs. 1, 2 and 3, Courtesy of Messrs. John Sparks.)

they are well-modelled, they have grace, balance, and charm, and the particular restraint of line and form which, for want of a better word, we call "classical." That is admittedly a vague term, but it implies a lack of exaggeration and a natural, unforced rhythm which is easy enough to recognise and uncommonly difficult to define. When these figures emerged from the kiln to join other members of an orchestra in the tomb of some great nobleman, that the dead might have music in the other world, as well as horses and camels and concubines and grooms, they were no doubt looked upon as not extraordinary items in the funeral furnishings. The date was somewhere in the T'ang Dynasty (618-907 A.D.), one of the great periods of Chinese history. A fine soldier, Kao Tsu (reigned 618-627), had united all China, and his son, T'ai Tsung (627-650), completed the task. A few years of comparative peace were enough to bring all the arts to a singularly high level, and these modest figures, produced by the thousand, and destined for almost immediate burial, bear eloquent witness. You will note that, by a coincidence, the burial from which they came was roughly contemporary with that recently discovered near Ipswich; but whereas the East Anglian chieftain was buried with his personal jewels and his ship, the Chinese went to his grave accompanied by specially manufactured pottery attendants; the latter, in short, was incomparably more sophisticated.

Now move forward a thousand years, and the whole conception of the craft of the potter is different. He works in porcelain now, and his main preoccupation is, very naturally, with decoration in enamel colours: greens and blacks and yellows, for example, as in the case of Fig. 3, which is a notable vase of the reign of K'ang Hsi (1662-1723 A.D.). One cannot, of course, judge his amazing skill from the photograph, but one can see more or less how his approach to his decorative problem differs from that of the potter who made the two women musicians. The one is modelling a figure in the round, the other covering a plane surface with a picture, but whereas the former is concerned with a simple, restful pattern, the K'ang Hsi craftsman is not in the least interested in anything so quiet—he wants action and movement and broken lines, and a general air of restless animation. The result is altogether charming, but it is deliberately trivial, the reverse of monumental: he was, in fact,



FIG. 3. A NOTABLE VASE OF THE REIGN OF K'ANG HSI (1662-1723 A.D.), BY A CHINESE ARTIST, AS "BAROQUE" IN DESIGN AS ANY OF HIS EUROPEAN CONTEMPORARIES—PROVIDING, WITH ITS ACTION AND MOVEMENT, BROKEN LINES, AND GENERAL AIR OF RESTLESS ANIMATION, A STRIKING CONTRAST TO THE SERENE FIGURES OF THE T'ANG MUSICIANS.

different sounds more easily than we do between slight differences of form and colour.

Perhaps the illustrations on this page will provide a certain amount of amusement for those who are not very well acquainted with the various stages of



FIG. 4. AS ESSENTIALLY FRENCH AS THE LOUVRE OR A PAINTING BY WATTEAU, AND AN EXTREMELY GOOD EXAMPLE OF THE COMPLIMENTS PAID TO CHINESE GENIUS IN EUROPE DURING THE EIGHTEENTH CENTURY: TWO PORCELAIN CORAL-RED BOWLS, ONE UPSIDE DOWN, WITH ORMOLU RIMS AND BASE, AND CROWNED BY AN ORMOLU FIGURE: BY A FRENCH CRAFTSMAN, OF ABOUT 1750.

their turn, are considerably nearer Greek classical or, rather, Hellenistic sculpture than they are to Chinese art of the seventeenth and eighteenth centuries.

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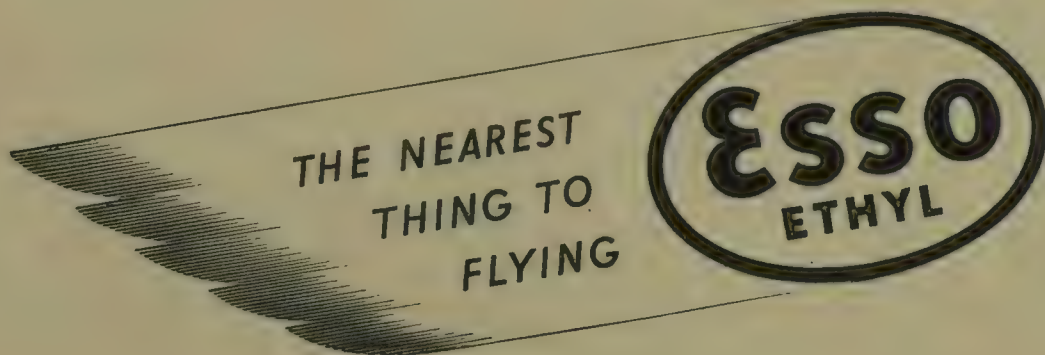
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THE PLAYHOUSES.

"THE IMPORTANCE OF BEING EARNEST," AT THE GLOBE.

ALL responsible critics should have long grey beards—or ancestors—for the purpose of making comparisons. The writer, though clean-shaven, has an ancestor. One who remembers the first production in 1895. This ancestor asserts that in the present revival Mr. John Gielgud is every bit as good as the late Sir George Alexander. That Mr. Jack Hawkins equals the still present Mr. Allan Aynesworth (he was present in a box on the first night) is doubtful. The Algy of Mr. Hawkins seemed rather bucolic. True, Algy liked to go "Bunburying" in the country, but surely as the owner of a "luxuriously and artistically furnished flat in Half Moon Street," he would have been as Savile Row-clad as his friend. Instead he might have bought his clothes from a mass-production tailor. However, though Mr. Hawkins had the air of a Margate tripper, rather than a man about town, he gave an immensely amusing performance. In the garden scene, his occasional twiddle of his walking-stick, though emphasising the cockney-clerk side of his conception, got many laughs. It is impossible to conceive a more devastating Lady Bracknell than Miss Edith Evans made her. She gets over the dowager duchess of that stage-period perfectly. The depth of horror she gets into her voice when she learns that John was found in a cloak room at Victoria Station (the Brighton side) was so funny it made one regret that nowadays few actresses dare to play tricks with their voices. Mr. Gielgud has wisely kept this little masterpiece as one of those *objets d'art* one saw on Victorian mantelpieces, under a glass case. The diction is mannered, and the movements studied; thus bringing out the best in the author's lines. The

costumes of the period were not as amusing as they should have been, possibly for the reason that the well-dressed woman of to-day seems to be wearing the identical clothes of her grandmother.

"COUNTERFEIT," AT THE DUKE OF YORK'S.

If easy writing's curst hard reading, so is easy playwriting curst hard to watch. It is, if one reflects,

obvious. The scene must lead somewhere, and have a finale. It is child's play, in comparison, to have a series of disconnected scenes, ranging from a telephone booth to a railway carriage. But if it is comparatively easy for the dramatist to write a play in twenty scenes, it is very hard on the audience. There is no continuity of interest, and usually many weary waits. This is a conventional

mystery play. In real life, one gathers from the newspapers, most murders are committed in an out-house. On the stage a library is always selected—the argument probably being that among so many dead authors a dead reader will not be out of place. There is the usual sinister butler; lights that switch off without notice, and so on. Mr. Mark Stone is amusing as an amateur detective from Lancashire. Mr. Charles Hawtrey is brilliant as a bogus countess. It would have been a telling performance even if it had not been a female impersonation.

"SITTING PRETTY," AT THE PRINCES.

There is nothing particularly new about this "Song, Dance and Laugh Show," but it is agreeable entertainment. To gain a legacy Messrs. Sydney Howard and Arthur Riscoe wander round the world, by way of a Bon Marché to the Wild West. Miss Vera Pearce accompanies them in song and dance. Miss Patricia Burke delightfully provides a little necessary and harmless love-interest. The mixture as before, but judging by the applause exactly what the doctor has prescribed for the tired business man.



THE REVIVAL OF "THE IMPORTANCE OF BEING EARNEST," AT THE GLOBE: THE HAPPY FINALE, SHOWING, L. TO R., ALGERNON MONCRIEFFE (JACK HAWKINS); CECILY CARDEW (PEGGY ASHCROFT); GWENDOLEN (GWEN FRANGCON-DAVIES); LADY BRACKNELL (EDITH EVANS); JOHN WORTHING (JOHN GIELGUD); MISS PRISM (MARGARET RUTHERFORD); AND CANON CHASUBLE (GEORGE HOWE). John Gielgud's revival of the Oscar Wilde comedy, "The Importance of Being Earnest," was presented at eight matinée performances in the spring; he has now brought it to the Globe Theatre with several changes of cast, and it is said to be the most subtly expert treatment of this play that any but the playgoer of the 'nineties can remember. (Photograph by Angus McBean.)

no more difficult to write a good play than a bad one. But it is infinitely more difficult to write one in three scenes instead of twenty. The difficulty of keeping the action going for some fifty minutes in one set is

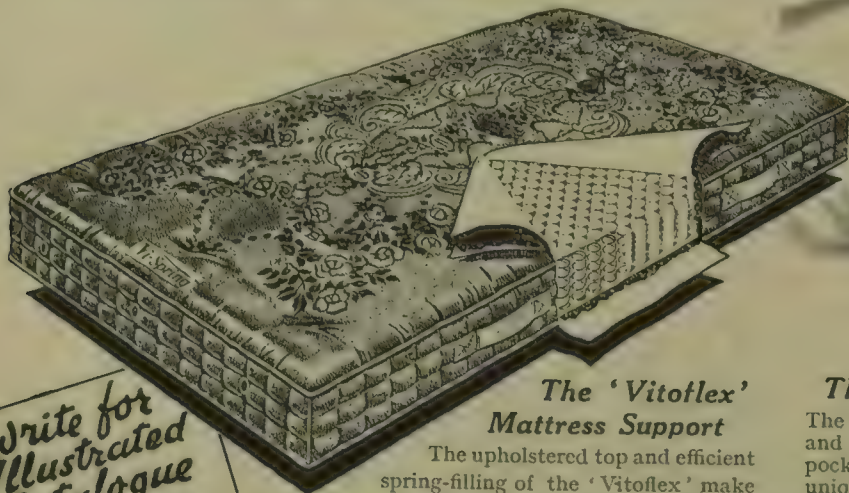
There is to be a big Red Cross Rally at Airlie Castle, Kirriemuir, Angus, on Sept. 3. Many notable people will be present, and the salute for the March Past will be taken by the Lord Lieutenant (the Earl of Airlie), Lord Kinnauld and Brigadier T. C. Mudie.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

FOLLOWING on the "no change for 1940" Standard announcement comes the news that Riley and Wolseley are also continuing their present range of cars unaltered for next season. With an eye to the increased horse-power tax, Rileys are now issuing with every "Twelve" saloon and drophead touring saloon a certificate guaranteeing a fuel

consumption of at least 30 miles to the gallon. The certificate gives full details of the circumstances in which the test was made, the quantity of fuel, the average speed, the type of fuel, the atmospheric conditions, and the road.

As for Wolseleys, their cars have long ago ceased to be called by the year of their manufacture, and are known by a series number instead—the same series being made for an indefinite period, which is only brought to an end when the firm decides that the cars can be improved in some way. The present range of Wolseleys are cars of which Britain can well be proud. They show a quite unusual attention to detail in the design of both the chassis and the coachwork, with the result that they are extremely comfortable cars to ride in and to drive. The "Ten," a real luxury car in miniature, obviously has a great future before it, now that Sir John Simon has sent people scurrying after small cars which will give them the refinement of running they have been used to on a larger scale. It is made in two forms, a saloon at £215, and a drophead coupé at £270. The same beautiful finish, roominess and high performance characterise the bigger cars in the range, the 12-48-h.p., the 14-60-h.p., the 16-65-h.p., the 18-85-h.p. and the 25-h.p., and the prices vary from £245 to £775.

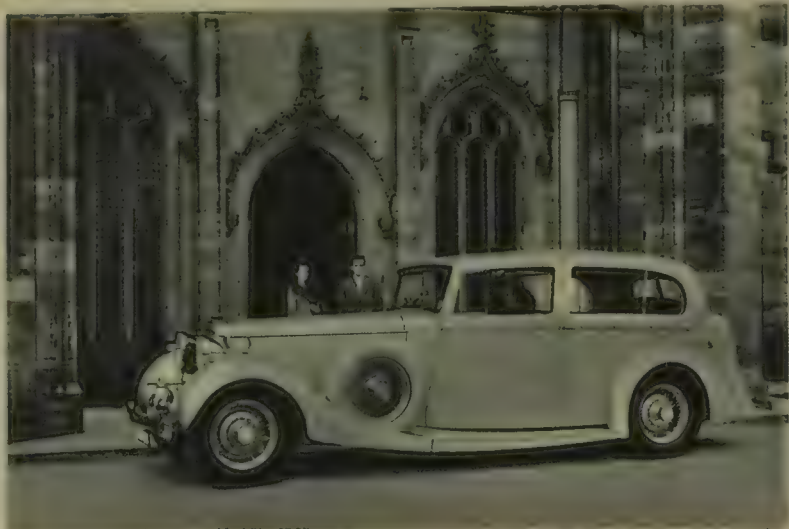
There are lots of interesting points about these Wolseleys that appeal to me. Their springing, for example, is quite out of the ordinary, and is described by the Wolseley engineers as "phased suspension." This is not merely a catch-phrase, but it means what it says—that the periodicity of the front and rear springs is so arranged, in conjunction with the weight distribution, that fore-and-aft pitching is eliminated. The springs, incidentally, are interleaved with zinc, which gives them an easy, regular movement. Then the cars are uncommonly quiet, which is not only a result of careful assembly, but is also due to very thorough sound-deadening precautions in the

construction of the body. This is even carried out to the extent of spraying a special sound-absorbing material on the inside of the door, body, and roof panels. A little point which makes night motoring



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easier is that when one of the rear doors is opened the rear quarter-lights are turned on at the same time, so that passengers do not have to grope about in the darkness to find the switch. As soon as the door is shut, the lights go off again, but there is a master switch as well on one of the door pillars. Wolseleys are easy to drive at night, too, because of their special system by which the headlights are switched off and a pass-light brought into operation, all by a single depression of a foot plunger.

If you are a car-radio addict, and lots of people seem to be nowadays, it might interest you to know that the 18-85-h.p. and "Super-Six" Wolseleys have a built-in aerial in the form of an insulated panel in the roof, complete with a concealed "lead" to the scuttle, where provision is made to slip in a receiving-set merely by detaching a strip of the parcel-tray under the dash.



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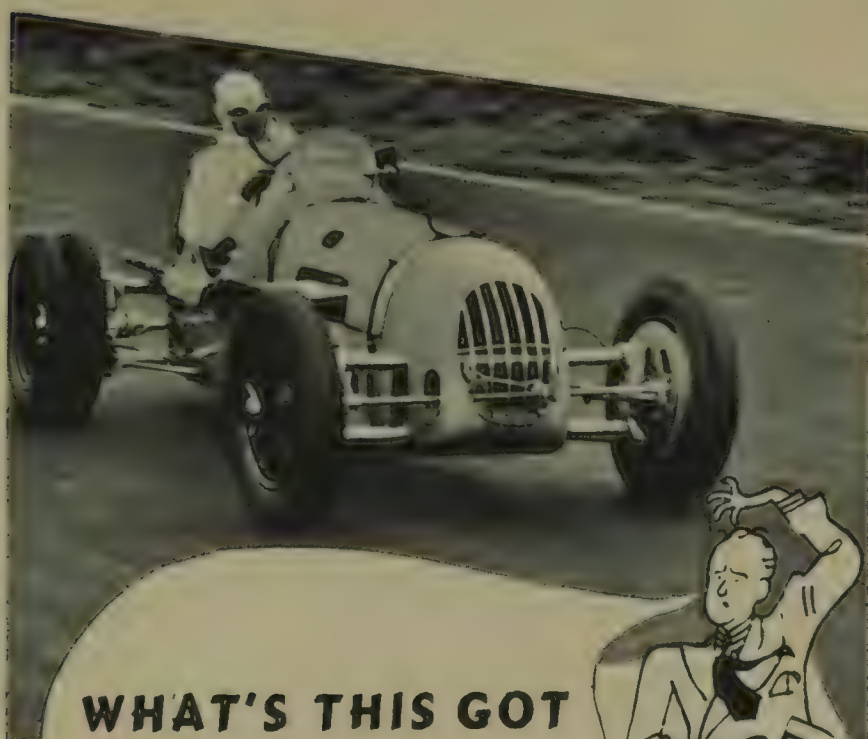
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Of Interest



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Cultivate your daughter's dress-sense with this charming party frock, 79s. 11d. from the Younger Set salon at Marshall and Snelgrove's, Oxford Street. A full-skirted lace dress falls over a rustling taffeta slip, tied by a contrasting sash which repeats the colour of the ribbon at the neckline. A fair-haired girl will like it in blue and pink, her dark-haired friend in white and pale coral. It packs easily, and is so simple that there is nothing to get out of place.





For special excursions, for tea-parties, and for half-term, Marshall and Snelgrove suggest the outfit below on the right from the same department. The dress, pleated in front, has leather flowers at the neckline to match the fur on the coat, and the two together cost 6½ guineas. Simple, certainly, but not at all childish, and there is a very grown-up touch about the turban hat in the same material for 25s. 6d.

School luggage is strictly "according to the rules," and these are carefully observed by Selfridges, Oxford Street, who have filled the porter's truck above. Every schoolboy needs the three pieces shown. This regulation trunk costs £3 5s., or, in a smaller size, £2 15s.; the 20-inch tuck-box costs 16s. 6d., and the "first-night case," 30s. Initials can, of course, be added to make the luggage easier to identify on the platform.



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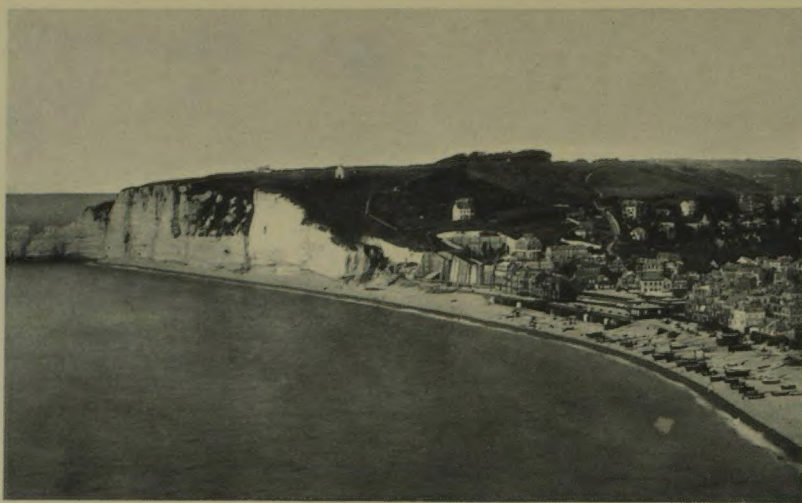
NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

ALONG THE NORMANDY COAST.

IT is fitting that Normandy, which gave this country so much of its culture, should attract so many British visitors to its hospitable shores. There is, too, especially these days, that feeling of kinship with its people and of being at home among its rich pastures, fertile fields and apple orchards, and on its wide, sandy beaches, flanked in places with those white cliffs of chalk which England is wont to regard as her own peculiar charm. Then, too, there are the rich historical associations of Normandy. Within easy reach of several of the fine, up-to-date holiday resorts scattered along the Normandy coast are Rouen, the town of Joan of Arc, with its picturesque market-place, its magnificent cathedral and Palais de Justice, the latter once the *parlement* of Normandy, its Tour de la Grosse Horloge (by the Porte de la Grosse Horloge), and Tour de Jeanne d'Arc, the scene of Joan of Arc's trial, and all that remains of the thirteenth-century castle built by Philip Augustus; Falaise, the birthplace of William the Conqueror; Caen, once his favourite place of residence, and where stand the church of St. Étienne, or l'Abbaye-aux-Hommes, founded by the Conqueror, and where his remains rested before they were scattered by the Huguenots in 1542, and the church of La Trinité, or l'Abbaye-aux-Dames, founded by Matilda, his wife; Bayeux, with many quaint timbered houses and one of the finest cathedrals in Normandy, and where the world-famed Bayeux Tapestry is still to be seen, representing 72 scenes in connection with the Norman invasion of England, ending with the Battle of Hastings, and which has been described as "the noblest monument in the world relating to our old English history"; and Lisieux, a celebrated centre of pilgrimage, and possessing a cathedral which is one of Normandy's earliest Gothic buildings.

First among the holiday resorts by the sea in Normandy is, undoubtedly, Deauville, with a situation, on that low-



A RESORT WHICH HAS NUMBERED GUY DE MAUPASSANT AND OFFENBACH AMONG ITS VISITORS: A VIEW OF ÉTRETAT, ON THE NORTH-EAST COAST OF FRANCE.



A GENERAL VIEW OF DIEPPE, SHOWING THE PLAGE AND, IN THE FOREGROUND, THE CASINO. (Photographs by Courtesy of the French Railways-National Tourist Office.)

lying sandy coast, which, stretching south-west of the mouth of the Seine, gives it one of the finest beaches in

whilst two other spots on this coast for an enjoyable holiday are St. Valéry-en-Caux and Fécamp.

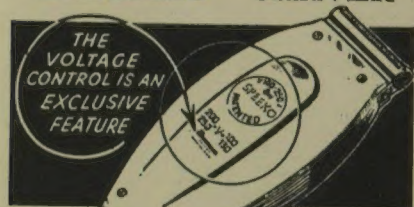
France, where the facilities for bathing are luxurious and where, in the height of the season, you will see not only the smartest of Parisians, but also people from many countries. Deauville thus has a charmingly cosmopolitan air. A splendid Casino faces the beach, famed for its play, and with a restaurant noted for its cuisine, and a theatre with an extensive summer programme of opera and plays. A promenade more than a mile long, bordered by beautiful gardens, makes the sea-front especially attractive. Deauville has two eighteen-hole golf courses, one on the hills above the St. Arnould road, with a magnificent view of the Touques Valley; tennis courts; two race-courses, with frequent meetings during August and September, and yachting, with a special harbour for yachts. Deauville hotels have a front-rank reputation.

Trouville, on the opposite side of the River Touques, is a resort of the same fashionable and attractive nature, also with exceptionally good bathing, and a very modern Casino. It is connected with Deauville by bridge and by ferry. A little further along the coast, in the direction of the Seine mouth, is the smaller resort of Villerville, which has good bathing, a Casino, and tennis courts, and from which the walk to Trouville is one along fine, wooded roads. Old-world Honfleur, with much of interest, is within easy reach. Along the coast south of Deauville are Villers-sur-Mer, Cabourg, and Houlgate, with fine, sandy beaches, and quite well-equipped for sport and amusement.

Étretat is another of the larger resorts along the Normandy coast, with a very fine situation, between cliffs over 300 ft. in height, from which there are glorious coastal views. Excellent bathing characterises Étretat. It has an eighteen-hole golf course, and an up-to-date Casino, and it is as fashionable to-day as when it numbered Guy de Maupassant and Offenbach among its residents. And then there is Dieppe, a popular seaside resort, as well as an interesting and busy port, and with many attractions for visitors. Not far from Dieppe is Criel, small, but very pleasant, and near to it Le Tréport, with a sand and shingle beach, and high cliffs. Historic Eu is close by, and high cliffs. Historic Eu is close by, and high cliffs. Historic Eu is close by, and high cliffs.

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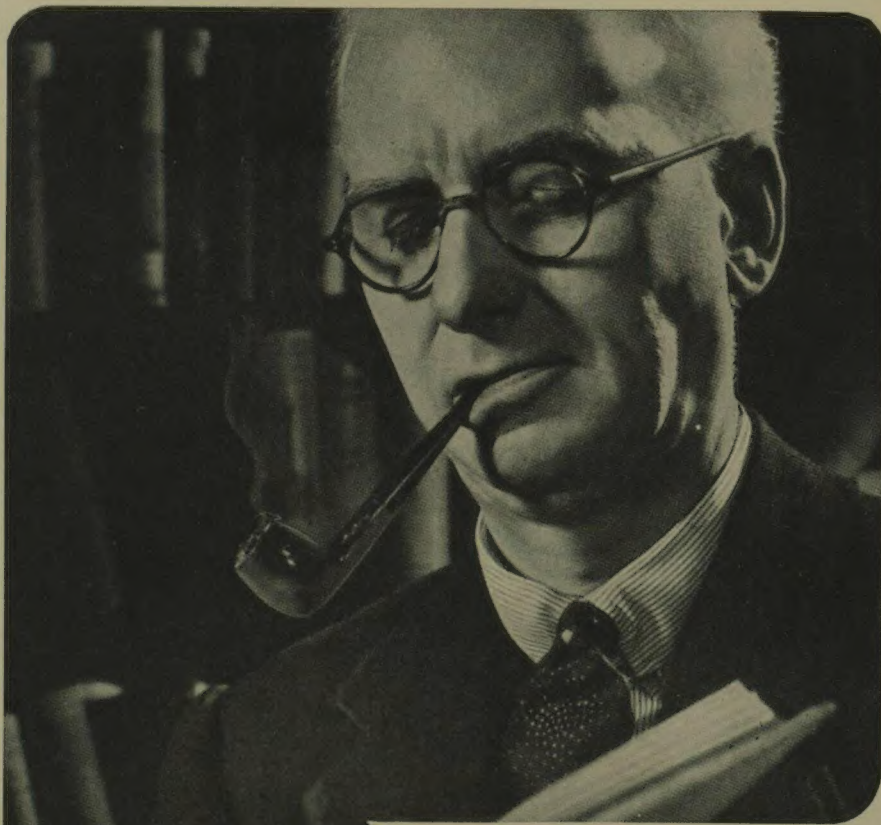
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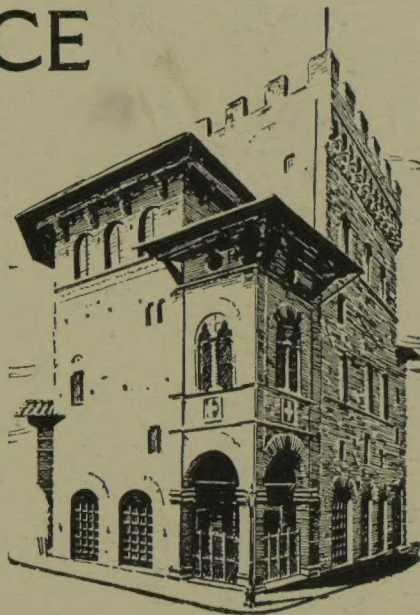
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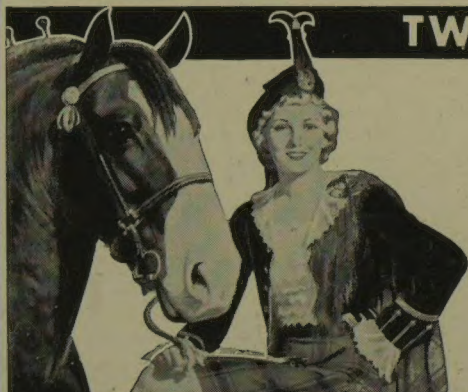
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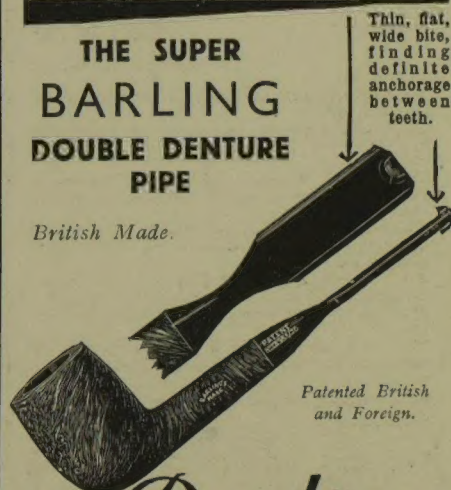
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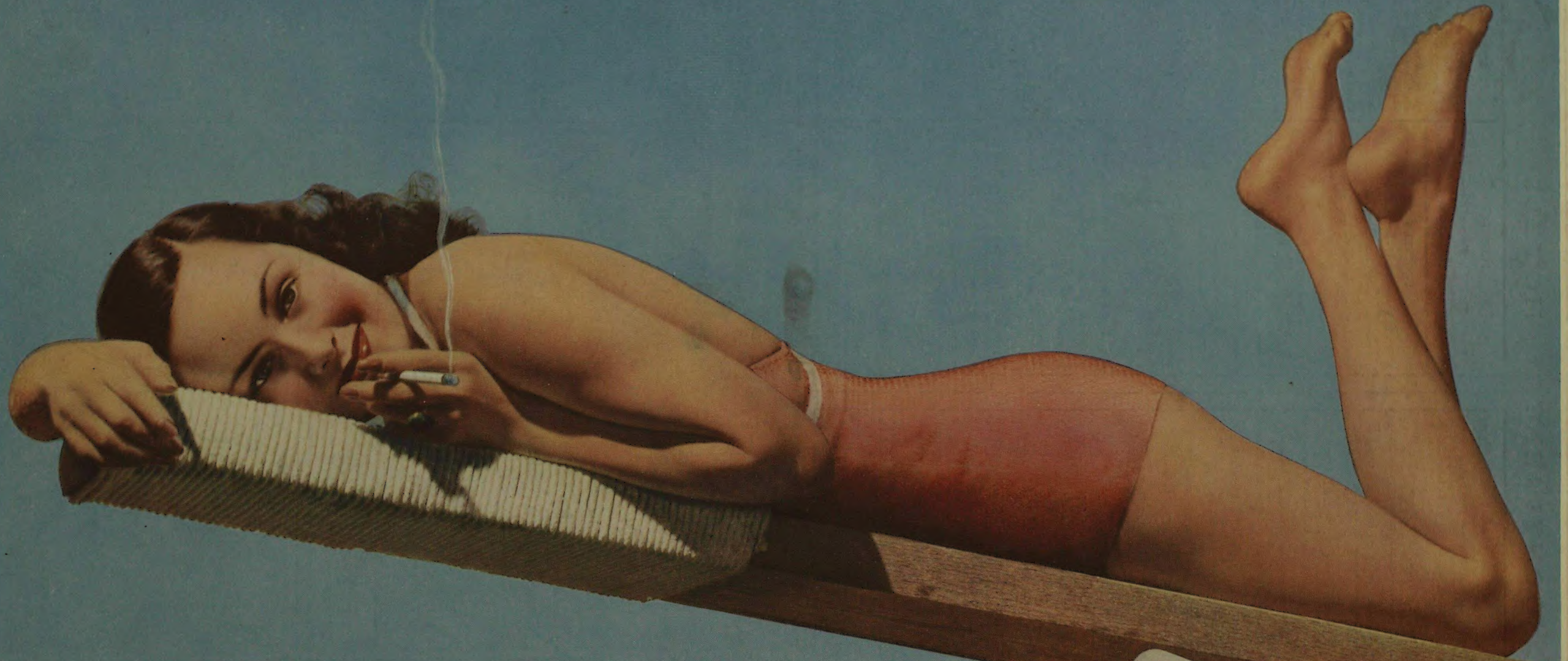
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